

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3473.

SATURDAY, MAY 19, 1894.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN, ALHAMBRA-STREET, PICCADILLY, W.

TUESDAY NEXT (May 22), at 3 o'clock, the Rev. W. H. DALLINGER, LL.D. D.Sc. F.R.S., First of Three Lectures on 'The Modern Microscope: an Instrument for Recreation and Research.' Half-a-Guinea the Course.

THURSDAY (May 24), at 3 o'clock, Professor W. M. FLINDERS PETRIE, D.C.L., First of Three Lectures on 'Egyptian Decorative Art.' Half-a-Guinea.

SATURDAY (May 26), at 3 o'clock, ROBERT W. LOWE, Esq., First of Three Lectures on 'The Stage and Society.' Half-a-Guinea. Subscription to all the Courses in the Season, Two Guineas.

ROYAL GEOGRAPHICAL SOCIETY.

THE ANNUAL MEETING will be held (by permission of the Senate) in the HALL of the UNIVERSITY of LONDON, Burlington-gardens, W., on MONDAY, May 28, at 2.30 P.M. CLEMENTS R. MARKHAM, Esq., C.B. F.R.S., President, in the Chair.

THE DINNER will take place at the WHITEHALL ROOMS, HOTEL METROPOLE, Whitehall-place, S.W., at 7.30 on the SAME DAY. CLEMENTS R. MARKHAM, Esq., C.B. F.R.S., President, in the Chair. Dinner Charge 2s. Tickets to be obtained and places taken at 1, Savile-row, Burlington-gardens, W. Friends of the Fellows are also admissible to the Dinner.

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THURSDAY, 24th May, at 8.30 P.M., the following Paper will be read:—'The Educational Organization of the Mendicant Friars in England,' by A. G. LITTLE, M.A.

30, Hanover-square, W.

THE FOLK-LORE SOCIETY.

THE NEXT EVENING MEETING of the Folk-lore Society will be held at 22, Albemarle-street, on WEDNESDAY, May 23, at 8 P.M., when the following Papers will be read, viz.—

'The Omens of the Things and their Relation to European Folk-lore of Birds and Beasts,' by F. B. SESSONS; 'The Sacred Wells of Man,' by A. W. MOORE, M.A.; and 'Mans Proverbs,' by G. W. WOOD, F.I.C.

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CONTENTS.

	PAGE
HARE'S HANDBOOK TO SUSSEX	635
THE LETTERS OF BEDDOES	636
A CATALOGUE OF ROMANCES	637
THE MEMOIRS OF MADAME CAVAIGNAC	638
A PLEA FOR A NATIONAL POLICY	638
NEW NOVELS (The Queen of Love; A Modern Buccaneer; No Hero, but a Man; The Fool of Destiny; Thorough; A King in Bohemia; For Honour and Life; Just Like a Woman)	640-641
CLASSICAL PHILOLOGY	641
STORIES OF LIFE ABROAD	642
ORIENTAL HISTORY	643
OUR LIBRARY TABLE—LIST OF NEW BOOKS	644-645
PROF. HENRY MORLEY; 'ENGLISH BARDS AND SCOTCH REVIEWERS'; ACCESS TO SCIENTIFIC JOURNALS; SOCKETT V. SOT; CRAIG CHOLINACHAN; LADY GRANVILLE'S LETTERS	645-647
LITERARY GOSSIP	647
SCIENCE—TIDAL RIVERS; A LETTER OF GALILEO; SOCIETIES; MEETINGS; GOSSIP	648-650
FOUR ARTS—THE ROYAL ACADEMY; NOTES FROM ATHENS; THE SALONS; SALES; GOSSIP	650-653
MUSIC—THE WEEK; GOSSIP; PERFORMANCES NEXT WEEK	654-655
DRAMA—THE WEEK; GOSSIP	655-656

LITERATURE

Sussex. By Augustus J. C. Hare. (George Allen.)

"It has been a great pleasure," says Mr. Hare, "to collect materials about the county of Sussex, which has always been my home," and those who have come under the spell of the "grey reaches of the Sussex downs" will thank him for sharing his pleasure with them. There is much, indeed, in this charming little volume which will delight all true lovers of Sussex, and Mr. Hare's graceful drawings may recall many favourite spots to the memory. It is true it is a guide-book, and the author's style is choked and hampered by interjected statistics, such as "2 m. to the west," "omnibus," "keys close by," or "entrance 6d." But now and then, as in his glowing narrative of Sussex's great battle, he allows himself to be carried away—and carries his readers with him, in spite of incautious references to that insufferable bore of recent historical criticism, the "palisade." We confess we wish he had thus abandoned himself to the enthusiasm of his subject more often and more wholly. We should have liked a bigger book, with more elbow-room, more research, more finality. There is a real need for it, for Horsfield's history is dreary and inaccurate, and the other books are either partial and local, like Dallaway, Tierney, Banks, and sundry special "guides," or are in the nature of *matériaux pour servir*, like the invaluable 'Sussex Archaeological Collections' and the writings of Mr. Blaauw and the late Mark Antony Lower. The last, though perhaps it is true that he "cannot be relied upon," deserved warmer thanks than Mr. Hare is disposed to allow. Poor Lower loved his Sussex, and in spite of his inaccuracy he did more than any one else to awaken an interest in its antiquities. The Lewes Archaeological Society, whose 'Collections' must form the basis of any scientific history of the county, was largely the fruit of his unwearied zeal and industry.

We are not sure that Mr. Hare has made quite so thorough a use of the 'Collections' as he might, and he clearly has not con-

sulted the Burrell manuscripts in the British Museum, where he would have found some important material. One feels, indeed, throughout his interesting pages, that he is not really an antiquary; that his delight in Sussex is that of an artist and a student, keenly alive to the impressions of nature and the associations of history, but not specially trained in archaeology; that he writes about his county because he knows it well and loves it, not because he is naturally drawn to antiquities. He can discourse pleasantly and almost learnedly about the brasses of Trotton or Broadwater, the tower of Sompting, or the carvings of Halmaker; but we feel all the time that he is happier among the chestnuts of Cowdray (which, however, he will not find in the "Close Walks," as he thinks, which are planted with aged yews) or the fig gardens of Tarring, drinking in the memories of the past by the ruins of Bodiam or Lewes, and picturing vanished days on the lawns of old manor houses, where farmers now replace the fighting knights and their successors the hunting squires in the "Honour of the Eagle of Pevensey." Perhaps he has chosen the way which most of his readers will best like to follow. They will possibly find as much antiquarian lore as they care for, and will be ever conscious of the presence of an appreciative companion in their walks—one by whom the beauties and associations of every corner of the Sussex rapes have been beloved from childhood, and whose taste has been cultivated by the study of many cities and the works of many men.

With such a companion the pedestrian will discover new interests in his rambles, and Mr. Hare's inexhaustible repertory of old verses, proverbs, and chronicles (he must possess a delightful Sussex scrap-book) imparts a freshness to his descriptions which lifts the volume above the guide-book type. Bayham, with "its emerald lawns and grey ivied arches reflected in the bosom of its own sweet lake," gains by contrast when we remember that it was founded by the truculent Crusader—

Robert of Turnham with his fauchion
Gan to crack many a crown.

Beautiful Groombridge Place, with its terraced gardens, its peacocks, and its sleepy moat, seems a peaceful retreat enough for the Duke of Orleans, whom Sir Richard Waller of Groombridge found buried under the heaps of the slain at Agincourt and kept a prisoner for a quarter of a century; but the French prince was hardly so congenial an inhabitant of the old house as Evelyn, who found it "a pretty melancholy seat" in 1652. "Scarcely any other English park has the extreme and forest-like beauty of Buckhurst, with its grand old beeches, its deep glades, and its clear silent pools"; with its fine surviving gateway, it looks the right place for the Sackvilles, who have owned it for above six hundred years. Mr. Hare does not disdain to refer to modern fiction when it illustrates his subject. He does not forget 'Brambletye House,' or G. P. R. James's description of the siege of Goudhurst Church and the wild doings of the Darrells of Scotney; but he altogether omits 'Alice Lorraine' and its admirable picture of the country about Chanctonbury. It is amusing to notice that a Chancellor of the Exchequer

now lives at an old centre of the contraband industry, for Mr. Goschen's "Seacox Heath" was once a well-known haunt of the Goudhurst smugglers. Mr. Hare might have cited other famous smuggling places. Birling Gap was celebrated for the illicit trade, and the old manor house there, now a farm, has still its "smugglers' hole," and is reputed to be connected with the cliffs by an underground passage, not now to be traced.

A little historical research, indeed, might have added many interesting details to Mr. Hare's topography, and helped the reader to realize better what the Sussex of the Middle Ages was like, with its great forests, its iron foundries, its honours and manors, priories and granges, and its deep Wealden clay, which made John Burton ask, "Why is it that the oxen, the swine, the women, and all other animals are so long-legged in Sussex? May it be from the difficulty of pulling the feet out of so much mud?" The mud has happily been improved away on the roads, and so (unhappily) have many other antiquities of the county. But there are still plenty of remains which seem to call for more explanation than Mr. Hare accords. For example, we are told that Ashdown Forest, also called Lancaster Great Park, "once belonged to the 'Honour of the Eagle of Pevensey,'" without a word of comment. On p. 85 we read of Michelham Priory, founded by Gilbert III. de Aquila—"Lord of the Eagle" of Pevensey. Had Mr. Hare looked up the Burrell MSS. he would have found that the manor of Birling, at East Dean, also was held by service of the Honour of Aquila, and was within the liberty of the Duchy of Lancaster, which possibly explains the name Lancaster Great Park applied to Ashdown Forest. But so far as Mr. Hare's book is concerned the reader remains absolutely in the dark as to the relations of a manor to an honour, or the meaning of the "Honour of the Eagle." Nor does he say a word of the historical associations of the corner of Sussex about East Dean and Friston, which were together held in Domesday by Robert of Mortaign (variously spelt Morton, Moreton, and Moriton by Mr. Hare), who gave East Dean Church to the Abbey of Greteign, in Normandy. This part of the county—now deserted by its squires—was once occupied by several great families, who deserved at least a passing notice. Birling Manor belonged to the Lancastrian family of Bardolf, who fought at Towton field, and were connected by marriage with Thomas Cromwell, whose daughter was lady of Birling. Friston may not (as local tradition maintains) be the "villa regia quæ dicitur Dene" where Asser first met Alfred, but Mr. Hare should have mentioned that it is not absolutely certain that this Dene was the other East Dean near Chichester; and at least he might have stated that Friston Church still stands on the top of the hill. It has, indeed, recently been restored with exceptional judgment by the vicar, the Rev. W. Parlington (who has not gone the usual way of the ignorant restorers fiercely denounced by Mr. Hare), and it contains some fine Jacobean monuments of the Selwyn family, who lived for centuries at the Tudor house (with some much older remains),

Friston Place, in the valley below. We find their name and that of Gage in a report of jurors in 1579, giving the boundaries of "the borough of Burling," which "boundeth from the cliff as the Dooles lead to Westland Lane, so to the Hill, so along the upper side of the Slade Croft, so along the Linke between Mr. Gages land and Mr. Selwyns as the Dooles lead to the Borough of Jevington, and so to the Borough of Willingdon, along by the Dooles of Duddle, as the Dooles lead to the Hundred of Borne," &c. Lord Gage's land is still "along the Linke," but the Selwyns have long since departed from the countryside. Mr. Hare refers to the Sussex term Bostal for the white chalk tracks, such as the White Bostal of Firle, but he apparently has never heard of the Dooles. Yet had he questioned one of the old shepherds who roam the downs near Beachy Head (there is a one-armed veteran there who knows more of the countryside and its antiquities, from celts and other flint implements downwards, than some archeologists) he would have found that the Dooles are still to be traced along the soft undulations of many a "front hill."

In the same neighbourhood Mr. Hare says not a word of Exceit or Essete, by the bridge over the Cuckmere, which was also held by Robert of Mortaign, and still gives its name to a prebend of Chichester. Traces of the old chapel of Exceit are yet visible near the old river. Littlington, Lullington, Burlough Castle, Folkington, are entirely omitted; yet Lullington is interesting, if not for its tiny church (really only a surviving chancel), at least for the story that when any of its few parishioners needed the parson they rang the bell to summon him over the down from Wilmington. Of Wilmington "Long Man" Mr. Hare observes that it is "scratched in the turf"; but, whatever it may have been originally, the outlines of the figure are now laid in solid white brick, thanks to the pious care of the Duke of Devonshire. And whilst on the subject of carvings in the turf, it is strange that Mr. Hare does not mention the "White Horse" on Hindover, above Frog Firle (where once was grown the biggest apple in England), overlooking Alfriston; but he has apparently forgotten the existence of the steep cliff over which Squire Harison of Sutton is related to have galloped one "fine hunting morn," and commemorated his marvellous escape by immortalizing his less fortunate horse. Doubtless the horse belongs, however, to much earlier times.

Sutton brings us to Seaford, of which (though never mentioned) it is the manor. No part of Mr. Hare's guide-book is less satisfactory than the section relating to this old Cinque Port, an "ugly, dreary little town," no doubt, but possessed not only of a delightful golf links, but of some of the most beautiful and exhilarating down walks in England. No one who knows the way to Firle Beacon, with its glorious view over the Weald, or has wandered over the links along the cliffs to Hope Gap and Crow Link, will call Seaford dreary. But Mr. Hare tells next to nothing of the history of the place; he does not even bring in "the Honour of the Eagle," which is heraldically displayed in the arms of the port. He says

nothing of the traces of the old town at Chinting (now Chyngton Farm), a grange of Michelham Priory, or at "Poyning's Town," now only a name. From his pages we should never know that Charles Ellis was member for Seaford, and took his title from it, and that George Canning sat for the same constituency at the time of his death. Mr. Canning was a frequent visitor at Seaford Place, and in those days the town was far from dreary. The old government of the port by a bailiff, jurats, and freemen might surely have been described, especially as the bailiff's courthouse still stands at the bottom of Church Street. Mr. Hare, however, may be forgiven some omissions in consideration of having found room for the verses on the tomb (at Lewes) of Sir Nicholas Pelham:—

What time the French sought to have sackt Seaford
This Pelham did repel 'em back aboard.

But is it not "thought to have sackt Seaford"? "Are you from Seaford?" is a seemingly incomprehensible question put to a Sussex man who leaves the door open; certainly "this Pelham" shut it. Mr. Hare has collected a number of curious local proverbs and customs, partly from Mr. Sawyer's contributions to *Notes and Queries*. We are told an "inexplicable legend" that "magpies are shoed at Piddinghoe," where also "they dig for moonshine"—meaning smuggled spirits. At Alfriston they used to hang up white flowers in the "cathedral of the South Downs" whenever a virgin died in the parish, and "a few years since, as many as seventy 'virgins' garlands" hung in Alfriston Church at once"—a fact which speaks well for the morality or the good nature of the neighbourhood. The world at Alfriston was clearly not over "censorious." There is a proverb,—

If Chichester Church steeple fall,
In England there's no king at all,

which came true, for the steeple fell in 1861. "Adders never styne Nor nightingales syng" in St. Leonard's Forest, because the latter disturbed the devotions of a holy hermit, who incontinently cursed them. In the same forest, "if a man rides through the charmed precincts at night, a headless figure is apt to vault up behind him; this figure is 'Squire Paulett.'" But who Squire Paulett was Mr. Hare does not state. There St. Leonard himself fought with a mighty dragon, and of lilies of the valley still mark the spots where the saint's blood dripped. Surely "spe melioris consortii" on the tomb of William Cox at Tillington does not imply "in the hope of a better consort" than the wife buried beside him. Perhaps Mr. Hare uses the word "consort" in the general sense.

But it is easy to pick holes in a work which abounds in minute details, often difficult to verify. Mr. Hare has written a pleasant little book, which Sussex folk will welcome cordially, and those who are not of Sussex will carry with them in their rambles among the downs and "under the hill." It cannot fail to make their walks more interesting and to lead them to appreciate more intelligently the varied beauties and associations of the county of which Fuller records that "many shires have done worthily, but Sussex surmounteth them all, having bred five Archbishops of

Canterbury"; and further, that "Sussex aboundeth more with carpes than any other of this nation"—nor "carpes" only, though they do exceedingly abound in the priory pond at Easebourne; for who has not heard of the "four good things of Sussex": the Arundel mullet, the Chichester lobster, the "Shelsey cockle," and the "Amerley trout," commemorated by good Master Izaak?

The Letters of Thomas Lovell Beddoes.
Edited with Notes by Edmund Gosse.
(Mathews & Lane.)

BEDDOES resigned his poetical aspirations comparatively early in life, and for the following reasons: "If I had possessed the conviction that I could by any means become an important or great dramatic writer, I would never have swerved from the path of reputation," but, indeed, "I am essentially unpoetical in character, habits, and ways of thinking," so "you must give me leave to persevere in my preference of Apollo's pillow to his lyre, and should congratulate me on having chosen Göttingen, instead of Grub Street, for my abode." Many a passage, in the somewhat gloomy and egotistical collection of letters before us, betrays the lack of power for sustained effort and the morbid attitude towards life which lay at the root of Beddoes's failure.

But, as we pointed out in noticing Mr. Gosse's edition of the 'Poems' (*Athenæum*, December 27th, 1890), it was his egregious failure that made him interesting as a man, for, "knowing his failure to be egregious, he never lost his admiration of those who succeeded where he failed. . . . In criticizing the works of others he always brought to bear upon them a good sense which would be remarkable in itself, but which is simply wonderful when we consider certain mental peculiarities with which it was allied." Perhaps the most striking instance of the superiority of his theories to his practice may be found in the following condemnation of that slavish dependence on admired models with which his own work is conspicuously tainted:—

"Say what you will—I am convinced the man who is to awaken the drama must be a bold trampling fellow—no creeper into worm-holes—no reviser even—however good. These reanimations are vampire cold.—Such ghosts as Marlowe [*sic*]—Webster etc. are better dramatists, better poets, I dare say, than any contemporary of ours—but they are ghosts—the worm is in their pages—and we want to see something that our great-grandfathers did not know. With the greatest reverence for all the antiquities of the drama I still think, that we had better begot than revive—attempt to give the literature of this age an idiosyncrasy and spirit of its own, & only raise a ghost to gaze on not to live with—just now the drama is a haunted ruin."

There is a certain amount of notable criticism in these letters, which Mr. Swinburne calls brilliant, and most of it concerns the drama. The abuse of playbills and of pauses between the acts is ingenious:—

"I am convinced that playbills for instance are very pernicious; one should never know the actors' names and private circumstances, the spectators would then be compelled to identify them with their dramatic characters, the interest would be much purer and undivided, the illusion carried as far as it can and ought to be. . . . The actor on the other hand deprived

of his private name and existence must feel more convinced of the reality of his 5-act life, would be liberated from the shackles of timidity & the temptations of individual vanity, w^d [grow] careless about his creditors and be unable to try & please the lady's as Mr. — with the handsome leg etc. wink to his friends in the pit etc. etc. The Greeks (from whom we can learn much if we understand their motives) were in possession of this secret, and this is the real meaning of their masks, wh. have so much bothered the critics; and these were doubly useful, they deceived to a certain degree not only the spectator, but also the actor with the semblance of an heroic and unknown person, and prevented the annoying familiarity of the people on the stage."

(At the present day it must be acknowledged that from the public the actor still attracts more attention than the play.)

"The pause between the acts—w^h the Greeks and Sh. I believe did not allow—is another dangerous innovation: the thread of events is interrupted, one talks to one's neighbour, hears news and forgets the fictitious in the real events, the state of mind produced by the opening is altered, and as soon as we are with difficulty brought back to the track over w^h the poet w^d lead us another interruption undoes all again. The actors in the meanwhile chat behind the scenes, Cordelia flirts with her papa, Arthur makes King John a pigtail, Constance comforts herself with a cup of tea, Juliet dances with the dead Mercutio and all such things occur w^h breed familiarity and carelessness and damp the excited imagination, cool the ardour of the players."

Beddoes had some excuse for being severe on his immediate contemporaries in English literature, and his scorn is often expressed with telling vigour. Concerning Goethe and Tieck he is also interesting, and his humorous descriptions of certain German professors are well done. But the whole impression of the volume is dreary and monotonous. Beddoes "did his part unsociably," and we even miss the occasional tenderness towards women and flowers which may be found in his poetry. One fancies, perhaps, that he gained some satisfaction from the medical studies into which he threw himself with a certain grim intensity, but nothing of this was imparted to his letters.

Firm friends he had the power of making and keeping. What they loved in him was his ungrudging admiration of beautiful things. "As to real Poetry," he writes,

I have oft thought,
Thou art so beautiful above all women,
I might be you; but yet 'tis happier still
To be another, to admire and love you.

Catalogue of Romances in the Department of Manuscripts in the British Museum. By H. L. D. Ward, Senior Assistant. Vol. II. (Printed by Order of the Trustees.)

It is ten years since we noticed the first volume of this truly monumental work, but, long as the interval seems, a study of the contents of the second volume must exonerate Mr. Ward from any charge of undue delay. There is a life's labour in these volumes. Every page bears witness to minute and exhaustive research, to indefatigable collation of authorities, immense bibliographical apparatus, and well-weighed criticism supported by comprehensive evidence. It is a work involving so much patient labour, such wide-reaching comparisons, such microscopic examination of

sources and derivatives, that the wonder is, not that it has taken ten years to produce, but that it has been accomplished at all, and by a single scholar. We described the general character of this class-catalogue on the appearance of the first volume, and it is only necessary to say now that all the admirable features to which we then drew attention are repeated, and if possible improved, in the new instalment. There is nothing superficial, nothing hurried or passed over, in Mr. Ward's work. Every detail confirms the impression of mature consideration, and complete familiarity with the whole range of literature bearing upon the subject, which the first volume conveyed. The colossal bibliography of romance criticism is handled with the easy and sure touch of a master, and many of the incidental essays on special groups are models of concise yet comprehensive criticism.

The mere linguistic qualifications for such a work are not the least part of its difficulty. The manuscripts described, and frequently quoted in considerable extracts by Mr. Ward, are written not only in mediæval and modern Greek, Latin, French, German, Dutch, English, Italian, Catalan, and Icelandic, but in various stages of the development of these languages; and the critical bibliography includes almost every modern European language, to say nothing of translations of numerous Oriental texts. For the present collection includes the Northern legends (such as 'Beowulf,' the 'Nibelungenlied,' and the Eddas); the large and complicated group of Eastern tales, beginning with 'Barlaam and Josaphat,' and working on, through the 'Directorium' and 'Syntipas,' to the 'Seven Sages,' 'Dolopathos,' and the 'Disciplina Clericalis'; the long series of Æsopic fables; 'Reynard the Fox'; the curious group of 'Visions of Heaven and Hell,' the 'Miracles of the Virgin,' and the 'Trois Pèlerinages.' The arrangement of the several MSS. under each of these headings could hardly be bettered; and various derivative and synoptic tables aid the student in finding his way through the labyrinth of romantic genealogy.

Mr. Ward's introductory essays, however, with their ample bibliographical references, will prove of even greater service to the student of romance literature. The volume teems with such essays, full of suggestion and ripe criticism, which relieve the necessary monotony and technical details of a descriptive catalogue of manuscripts. Among the studies of Northern legends we may cite the admirable treatise on 'Beowulf,' and the delightful essay on Danish *Folkeviser*, or popular ballads (pp. 81-90), beginning with the tantalizing Runic fragment,

Drömde mik æn dröm i nat um silki ok ærlík pæl.

Anders Sorensen Vedel, the tutor of Tycho Brahe, and translator of Saxo Grammaticus (1575), is the first great name connected with the history of Danish ballad literature, and Mr. Ward—who takes a broad and comprehensive view of the limits of a catalogue—provides a most interesting biography of this first collector of his national ballads. Vedel often visited Tycho Brahe at his famous château of Uraniborg, on the little island of Hveen in the Sound, which Frederick II. of Denmark

had presented to him, and there the friends were visited by Queen Sophia, who was detained by stress of weather. In the course of conversation the astronomer told the queen of the wonderful collection Vedel had made of the ballads of which she was so fond, and her interest in the subject led to the publication in 1591 of a hundred selected ballads, printed at Vedel's own house, the Liliebjerg, at Ribe.

The Eastern legends connected with the great Sindibad cycle receive complete treatment from Mr. Ward, whose labours in this department have been mitigated by the recent researches of Mr. Clouston, Mr. Keith-Falconer, Mr. Jacobs, and others. As an instance of his method of dealing with these stories we may quote his comment on the seventh tale in the 'Directorium Humane Vitæ':—

"The 'Dog and Serpent' found its way into the Sindibad cycle; and it is, indeed, the only story that occurs in every Western version of the 'Seven Wise Masters.' Étienne de Bourbon, a Dominican of the first half of the thirteenth century, found it localized in the diocese of Lyons. He gives curious details of the pilgrimages made by mothers of sick children to the grave of St. Guinefort, a saint who turned out to be a dog martyred for saving a babe from a serpent. Amongst other superstitious rites, they passed the children through holes in the trees that grew upon the grave; just as many country people did in Hampshire and other parts of England in the days of Gilbert White. Étienne declares that he cut down the trees and burned the bones of the dog; but the pilgrimages to the grave of St. Guinefort are said still to continue. In North Wales the serpent became a wolf; and Beddgelert (grave of Gelert, on a spur of Snowdon) is said to have been named after Gelert, the hound given by King John to Llewelyn the Great. This story has long been an oral tradition, but the earliest known allusion to it is in the Warwick Roll, written and illuminated by John Rows the antiquary, before the death of Richard III. (1485). The six crests borne by King Richard are there given in colour; and the sixth is a cradle or, a greyhound argent, for 'Walys.' The Pot of Honey [the apologue in the 'Dog and Serpent' story] is best represented in modern literature in the tale about the tray of glasses which the Barber tells of his fifth Brother in the 'Thousand and One Nights.' It is more indirectly connected with the Milkmaid and her pail as told by Lafontaine and others."

In the preceding extract we have omitted the ample bibliographical references, which form so valuable a feature in the catalogue. There are numerous MSS. of the Sindibad cycle in the British Museum, wherein the moral is repeatedly enforced by precedent:

Swilk sorow has thou shewed me now
that I sal neuer no wemen trow.

The researches of M. Gaston Paris and Dr. Mall have apparently led Mr. Ward to modify his view of the date of the 'Fables of Marie de France.' He had previously ('Catalogue,' vol. i. pp. 408 ff.) placed them about 1250, and accepted the assertion in the 'Couronnement Renart' that Marie's patron "Cunte Willame" was Guillaume de Dampierre II., Count of Flanders (1244-1251). To M. Gaston Paris's arguments that Marie wrote in England, that "Willame" must have been an English noble, and that the lays were written for Henry II., and therefore before 1189, Mr. Ward allows considerable weight, although he quotes,

without contesting it, Dr. Mall's opinion that the translation of the 'Purgatorium Sancti Patricii' was Marie's earliest work, and probably written not much before 1189. One would have liked to have Mr. Ward's own decision, but perhaps in an official catalogue he is wise in stating the views of the leading authorities and leaving students to weigh them for themselves. He is, however, more outspoken with regard to Mr. Joseph Jacobs's assumed identification of the literary "reis Alurez" with Alfred the Englishman, and states that no evidence has been produced to show that this Alfred (whose date has been much disputed) "ever wrote a single tale or fable." "Jacobs's theory," he adds, "belongs to what he himself styles those 'hypotheses of my own which have not yet gone through the ordeal of specialist criticism.'"

We have only space to refer to the admirable introduction to the 'Anonymus Neveleti,' and the criticism of the evidence concerning Walter the Englishman, upon which Mr. Ward concludes that "it is slightly in favour of our author's having borne the name of Walter, and perhaps, indeed, of his having been an Englishman. But it is not strong enough to overthrow the designation used by the best critics, and notably by Lessing." The essay on 'Reynard the Fox,' in eighteen pages, furnishes an excellent summary of the history of this famous cycle of tales, and no less praise is due to the introduction to the 'Voyage of St. Brendan' and the 'Miracles of the Virgin.' In conclusion, it may be pointed out that there is much in this interesting and important volume which will attract other than special students. Far from being a mere catalogue of dreary technical details, it is full of amusing extracts. The 'Visions of Heaven and Hell' are particularly pleasant reading, and there are plenty of stories like this of a monastic interpolator in Henry of Saltrey's 'St. Patrick's Purgatory':—

"He then says that, when he himself was in Ireland, he met a man, white-haired and decrepit with age, who said that he had never yet received the sacraments, and who begged him, as a Monk and Priest, to administer them to him. The confession had to be made through an interpreter. When the man had confessed all the sins he could think of, the priest asked him if he had never killed a man. Not more, he thought, than five men on the spot; but he did not know how many might not have died of the wounds he had given them. He was surprised to know that manslaughter was a sin requiring absolution; but he was quite ready to endure any penance imposed on account of it. And this (concludes the interpolator) is the nature of Irishmen. '*Hoc ideo proposui, ut eorum ostenderem bestialitatem.*'"

Les Mémoires d'une Inconnue, publiés sur le Manuscrit original, 1780-1816. (Paris, Plon, Nourrit & Co.)

A SEIZURE, by order of a French court of law, of the memoirs of Madame Cavaignac, which rests upon the French law as to the rights of the family in connexion with memoirs, has attracted attention to the book, the title of which stands at the head of this notice. A lady who, we believe, was the mother of the well-known general and of his equally well-known brother, and the grandmother of the also well-known

Republican deputy, has left a volume which contains some passages which are well worth attention, although as a whole the book is somewhat dull.

The "unknown" lady whose name is in every mouth, although the foundress of one of the families which (with the Carnots and the Casimir-Periers) are known as "the Republican dynasties," and are supposed to be likely to have a monopoly in the future of the Presidency of the Republic, was the wife of an Imperial functionary—an unsuccessful statesman who never attained to higher rank than that of a Privy Councillor of Naples under Murat. Her book is full of the bitterness of the discontented, and she tells every disagreeable story that she can against those who got on in the world better than she did herself. The foundation of the volume, however, is that terrible sham sentimentality of the times which fell like a pall, in the early part of the present century, upon those who had been born in the brilliant eighteenth century, and had survived the terrible day of reckoning of '93. The following passage is a specimen of both her styles:—

"Encore si elles restaient jeunes! mais quand elles cessent de l'être, quelle terrible abdication! quelle chute douloureuse! quels amers et honteux regrets! C'est une reine détronée, une couronne flétrie, non arrachée. Que j'en ai vu de malheureuses! Une surtout qui me faisait vraiment pitié. Émigrée jeune en Angleterre, elle y avait été mariée de la main gauche au duc de Kent et renvoyée au bout de vingt-sept ans, quand, à la mort de la princesse Charlotte, le Parlement obligea tous les frères du Roi à se marier. Étrange prévoyance, en vérité, que celle de manquer de maître! Femme d'un prince donc, et fort belle, on juge si elle avait été gâtée; vieille, lorsque je l'ai connue, mais ne sachant, ne voulant pas l'être, c'était un supplice que sa vie."

Another passage which will be found of interest is the following:—

"Je rencontrais quelquefois Mme Récamier, mariée un an avant moi et d'une figure ravissante alors. Elle ne pouvait sortir à pied sans être suivie et faire émeute, ce qui semblait la contrarier beaucoup; mais, comme elle s'obstinait à garder une coiffure un peu étrange qu'elle portait seule et qui la désignait de suite, on pouvait en douter un peu. Sa conduite était irréprochable alors, et personne ne l'attaquait. On s'en dédommageait, les femmes surtout, en la disant fort bornée; ce n'est pour moi qu'un oui-dire. Le premier amant qu'on lui ait donné, à tort ou à raison, fut Lucien Bonaparte, et il ne fut pas le seul, malgré sa manie, aussi ridicule à soixante ans que peu décente à tout âge, de se mettre toujours en blanc, comme enseigne de virginité, son mari, qu'on disait être son père, n'ayant jamais vécu avec elle. Une de mes amies, qui la voyait souvent, m'en a conté de drôles de choses; mais comme elles étaient mal ensemble, sans doute elle exagérait. Entre autres histoires, en voici une. Un jour de grand bal chez elle, Mme Récamier se trouve mal, se retire, se met au lit. La porte de la chambre à coucher est ouverte; un curieux s'approche, admire cette délicieuse figure que ne gâte en rien le négligé d'une malade. Un autre survient; puis dix, puis la foule. Les derniers venus montent sur des fauteuils pour avoir leur part du spectacle, et le bon M. Récamier y fait poser des serviettes pour accorder le plaisir de ses hôtes et le soin de son mobilier."

Madame Cavaignac, although she passed her life as a hanger-on of courts, retained in after life enough of her early Jacobinism to evince a recurrent horror of crowned

heads. She considers that Queen Elizabeth, although the best of them, after all is famous for nothing except having "killed her cousin," and then she gives a catalogue of all the lovers of all the queens of Spain and of those of Catherine II. of Russia, and winds up: "The Crown allows everything, covers everything, but it does not hide everything, and it is among those who wear it, men and women, that we must look for the most shameful and the most degrading vice." A very disagreeable grandmother is Madame Cavaignac, quite unworthy of notice, except that she is sometimes entertaining, and often interesting, not in herself, but on account of her able watchfulness over the many distinguished persons with whom she came in a very partial contact.

She does not like our people, though she knew them probably but little; and, writing of the Court of Naples, she says: "I saw there English women also, but they require a special mention, for they have found the secret of having neither the charm of nature and of simplicity, nor that acquired grace which sometimes does instead of it."

She is severe upon the Emperor and upon the Bonaparte family, but she is still more hostile to the Bourbons, and reminds us how the mother of the murdered prince, in whose name, after many years, vengeance was to be exacted of several leading Bonapartists, begged Napoleon for leave to live in Paris and for the increase to half a million francs a year of that pension of 300,000 fr. which the Emperor had conferred upon the Duchesse de Bourbon. Madame Cavaignac once more draws the moral hostile to all crowned heads and princes of the blood: "These people in life are called majesty or highness, and after their death there are found people who write panegyrics upon them, which many others read." No one who desires panegyrics on crowned heads need turn to Madame Cavaignac.

The Queen of Murat, generally called "Madame Murat" by our author, seems to have been the protectress of our unknown lady, but she provides a similar catalogue with regard to her to that which she bestows upon the queens of Spain, and she charges her with having caused the defection of Murat from Napoleon in 1814.

The book is not without historical interest, and indeed, in some degree, importance; but we have never read one which conveys a more unfavourable impression of the writer.

The Great Alternative: a Plea for a National Policy. By Spenser Wilkinson. (Sonnen-schein & Co.)

MR. SPENSER WILKINSON has written an extremely interesting book, and one that is valuable in so far as it will induce many people to think upon questions which are of all the most important to the empire, and upon which there is at present too little independent thought. He has not written the book which he might have written, and which we shall still expect some day from his pen.

Discussing first a certain national paralysis which seems to have fallen of late upon the United Kingdom, and helping to clear men's minds by specific treatment of the

Eastern Question, of the rise of the Triple Alliance, of "Egypt," of "India," and of "The Expansion of France," Mr. Spenser Wilkinson then comes to his main chapters, which are those which suggest that those statesmen, whatever their opinions on domestic affairs, should be supported who the most clearly put forward the idea of national duty. The general purpose of the book is admirable; the historical treatment of the Eastern Question, of German unity, of the decline of Turkey, of "Egypt," and so forth, as good as might be expected from the author. But it did not fall, unfortunately, within Mr. Spenser Wilkinson's purpose in the present volume to treat of those matters on which, of all others, he would be the surest guide.

For example, when he deals with Egypt he furnishes a most carefully drawn picture, leading up to the suggestion that Egypt cannot stand alone; but there are others who might, perhaps, with equal success have drawn this picture. He does not give us that which, by his natural disposition and training, he is most able authoritatively to declare—the cost of the occupation and its future. The past and present are here; but Mr. Wilkinson has prudently refrained, not only from prophecy, but from those scientific calculations upon which prophecy must be based. To put the matter in a concrete form, no British statesman can, even on Mr. Wilkinson's principles, commit himself to the permanence of the British occupation unless he has thought out its consequences. These must involve the consideration of the risks of single-handed war with France, of war without allies with France and Russia, of war with France and Russia and Italy, and, on the other hand, the advantages of the possession of Egypt, with that of Malta, in the event of an Italian alliance. There is no man in the country who could supply with so much authority as Mr. Wilkinson the data upon which our opinion should be formed. But the formation of opinion upon the point is a necessary portion of the case; and we fear that Mr. Spenser Wilkinson will have to write another book.

One criticism of detail only shall we permit ourselves upon the interesting Egyptian chapter of which we have already written. Mr. Wilkinson says:—

"There is not a Power in Europe that would not be embarrassed by a British evacuation of Egypt; and even the French Government would be the first to urge that the British regiments should remain in the citadel of Cairo, if it were perfectly certain that French troops could by no possibility take their place."

The view of French policy which is suggested in these words is not, perhaps, exactly accurate. There is a French doctrine that is public, and a private one that lies behind, and they are exactly opposite the one to the other. It would be impossible under any circumstances for a French Government to publicly urge that British troops should remain at Cairo; but privately, while urging evacuation in public, or rather cherishing non-evacuation as a grievance, French Governments are controlled by financiers whose one wish is that we should stay at Cairo. This wish, however, is not based upon high considerations, such as those to which Mr. Wilkinson in his chapter

points, but purely upon speculation as to what would be the effect of evacuation upon Egyptian funds.

In several of his chapters Mr. Wilkinson appears to suggest an alliance between ourselves and the Central Powers. We say "appears to suggest," because we believe that he has desired to keep himself clear of definite suggestions of the kind, and to keep together, in support of his general propositions, those who might differ upon such a point: those who, like many Liberal politicians, desire to keep the hands of the country free; and those who, like Col. Maurice, have been impressed by the many obvious reasons which make for such alliance. All, however, may concur in the view with which one of his very able chapters upon Germany concludes:—

"England cannot expect those continental states, whose European interests most nearly coincide with her own, to acquiesce in her primacy in extra-European affairs, except upon condition of her active support in regard to those European interests as well as of her readiness to meet their wishes, as far as may be, in regard to the regions where her navy is the preponderating force."

When he comes to his main chapters, for which he has laid in the earlier ones an excellent foundation, Mr. Wilkinson begins by asking of the British navy:—

"What is to be the measure of this force? Must it be the equal of all other navies together, or of a combination of some of them? Is there a limit to the naval force that may be required, or does the national policy involve the maintenance of an Invincible Armada? In past times it has been sufficient to keep a fleet superior to any other in the quality of its leaders and in the skill of its crews, but not so overwhelmingly strong in numbers as to exceed all other navies. For the same conditions that compel England to assert the command of the sea make her a member of the European community, which is a combination of interdependencies. The self-defence of England has almost always helped the self-defence of some other Power or Powers. The British navy has been at the same time the guardian of England's independence and the preserver of the equipoise between the States of Europe or between the groups into which they have been ranged. This dual character of England's action is founded in her geographical situation. The command of the sea exerted by England and the balance of power in Europe are two names for the same thing, two aspects of one activity, like the two faces of a coin."

We think that this passage and many others point more definitely than the author would admit to our taking part in the alliance of the Central Powers, and we are not, on the whole, of opinion that Mr. Wilkinson has proved the truth of a proposition, which we, however, admit that he was not engaged in proving. His position, we take it, is that he states facts, and that if those facts irresistibly point to a particular conclusion, that is no special business of his at the moment. A little further on he more sharply states the same proposition with regard to the balance of power with which the passage previously quoted concludes, and speaks of "the two functions of the navy to command the sea and to maintain the equilibrium of Europe." Were we under the belief that Mr. Wilkinson was in these chapters trying to induce us to take the action which Col. Maurice has so powerfully recommended, which will, we fancy, be the conviction of many of his

readers, we should urge that he has not established the soundness of the position, as against those who would stand armed with a great navy ready to take sides, if necessary, as occasion offers or necessity demands. But, we repeat, we are convinced, after careful reading, that Mr. Wilkinson's intention was not to advocate any particular course so much as to cause his readers to think out the matter for themselves, and, above all, to support those who may set forth with definiteness and consecutiveness of ideas a distinct national policy.

The passage which follows those which we have quoted is of interest, and is true:

"The record of recent years is that of a series of challenges to England's imperial work. It is a tribute to the greatness of her power that the antagonism has been manifested as yet only in regard to subordinate enterprises and spheres of influence of minor importance. But these disputes are the symptoms of a graver conflict. At every point where French and English policy meet, they are in hostile contact, and it is impossible to review the disagreements between the two nations without perceiving that the aims of France are diametrically opposed to interests vital to Great Britain, that is to essential portions of her national purpose. Either France must abandon these aims, or there will be a war in which England at least will stake her whole existence. . . . The possibility, and even the probability, of a war in which England would be opposed both to France and to Russia has long been perceived. But this does not exhaust the possible combination. France has for some time persistently endeavoured to sever Italy from the Triple Alliance, and to restore that ascendancy over the foreign relations of Spain which is a tradition both of the old French monarchy and of the first Empire. It is hardly possible for Greece to avoid becoming the subordinate ally of Russia, in case Russia acquires a foothold in the Mediterranean."

There then follow passages which again point to a policy of alliance, of which the following is disputable:—

"So soon as this is believed by continental statesmen to be serious,—so soon, that is, as they can feel sure that England has abandoned her hesitation, and that she will at any cost defend herself and assert her imperial vocation and her command of the sea, the whole situation in Europe will be changed. That situation, as it has shaped itself by degrees since 1882, is the effort of some of the continental States, whose purposes are not aggressive, to secure themselves against the purposes of others, which involve the subversion of the existing European order and the reduction to a condition of dependence of two of the great Powers, and most of the small ones. The aggressive policies are those of France and of Russia."

The assumption that the policy of Italy and of Germany is not aggressive is but an assumption, and there is a good deal to be said on the other side, especially as regards Italy; and the statement that the policy of France and Russia is aggressive, although true, has to be limited by the subtraction of the fact that the aggression of France and of Russia is non-European, and not directed against Germany and Austria. To assume that Russia is aggressive towards Austria would be to assume what may be true if a long period of years is considered, whether we look back or whether we look forward into the realms of prophecy, but is not true of the period under discussion—1882-94. All these passages and many others, we repeat, will lead the hasty reader, if he sides with his author,

to that definite policy of alliance with the Central Powers for which the author himself is, perhaps, not thoroughly prepared, and which it is possible that, if it were sharply put to him as his view, he might repudiate.

Returning to the balance of power in Europe, Mr. Wilkinson once more states his position:—

"A consideration, then, of the present relation of the Powers confirms the view, derived from a retrospect of their relations in the past, that the necessary design of British policy involves the maintenance of the balance of power in Europe, and that England's command of the sea rests not merely upon the development of naval force, but also upon her defence, in conjunction with other Powers, of European causes in which she and they are alike interested..... To build a fleet, however strong, is not enough, if at the same time we persist in a policy of indifference in regard to European affairs."

Mr. Wilkinson is, with justice, displeased at the spirit in which our military and naval defensive preparations, and our foreign and colonial affairs, have been conducted in the past by successive Governments. He makes a powerful attack upon that vacillation in Egyptian affairs by the Cabinet of 1880 which has been explained to have been due to internal difference of opinion; and he says of the Conservative Cabinet of 1886:

"The Cabinet introduced a shipbuilding programme, which every one at home and abroad regarded, not as the consequence of a great design, but as the result of a popular agitation unconscious of any definite political purpose. The experts upon whose judgment continental Powers relied pointed to the ill-considered distribution of the naval forces, and to the incompetent management of the army, as evidence that these preparations need not be taken too seriously. Lastly, the same Cabinet, in its negotiations regarding Newfoundland, Zanzibar and Madagascar, showed the same timidity and the same weakness as its predecessors."

Mr. Wilkinson's conclusion is:—

"For a whole generation England seems to have been unconscious of a purpose in the world. The nation has been like a drifting ship, the sport of circumstances; the very idea of a course marked out upon the chart and pursued in spite of wind or weather has passed out of the popular mind; it is as though the faculty of government had been paralysed. The institutions are all there, but there is no sign of the presence of the spirit which created them. The cumbrous mechanism of parliamentary government, the cabinet system, the public offices, are exhibited to an admiring world, like the great clock in Strasburg cathedral, as the monument of the ingenuity of a past age; but the question what the machine is for, and whether it serves its purpose, is looked upon as an audacious impertinence."

He considers that the difference of opinion between the two great parties upon Home Rule is one of which the philosopher should be impatient on the following ground:—

"The difference between the two parties is scarcely perceptible. At present the issue is Home Rule. But it is not much more than a name. The independence of Ireland is impossible; for no island can be independent unless it has the command of the sea. No one in either party objects to purely Irish affairs being settled by Irishmen. One half of us would give the Irish nearly all that their leaders ask for, and call it a final settlement, as though there were final settlements in the political world. The other half of us would grant a little less."

Mr. Wilkinson then pleads for an agree-

ment between the parties and a national policy, for which we fear that he will plead in vain.

NEW NOVELS.

The Queen of Love. By S. Baring-Gould. 3 vols. (Methuen & Co.)

MR. BARING-GOULD's facility is something truly portentous. He seems to write novels almost as fast as indolent reviewers can write criticisms of them. And the wonder is that the quality of his work suffers so little from the tremendous speed at which it is turned out. Even his most perfunctory padding has more individuality about it than the pith of most average novels, while his strong situations, though often excessively artificial, are invariably illumined with the glow of a powerful and sombre imagination. 'The Queen of Love' is not the first of Mr. Baring-Gould's novels which has had to be taken literally with a good deal of salt. Here, however, the scene is no longer laid in the Essex marshes, but the salt-producing district of Cheshire, and the author displays a familiarity with that industry and the conditions under which it is carried on which he has turned to extraordinarily vivid account in three of the most striking scenes of the story. But Mr. Baring-Gould is a realist by fits and starts only. Anything more untrue to life than the dialogue of his mountebanks, his poachers, and his salt-boilers could not well be imagined. This literary idealization—which is applied indiscriminately to every personage—is undoubtedly a blemish, though it may be overlooked in view of the picturesqueness of the results attained and the originality of the characters portrayed. The heroine, who reminds us not a little of Cheap Jack Zita, is rather less striking than the average run of Mr. Baring-Gould's unconventional female types; but a good deal of humour is got out of the transplantation of this circus waif into the soil of militant Nonconformity. But why she should have been attracted by the virtuous but insipid salt-boiler Andrew instead of the chivalrous poacher Rab will remain a mystery to most readers. But it is just this element of contrariness and unexpectedness which renders Mr. Baring-Gould's books stimulating and refreshing reading.

A Modern Buccaneer. By Rolf Boldrewood. 3 vols. (Macmillan & Co.)

ROLF BOLDREWOOD's last book is scrappy in its information and desultory in its interest. It has to do with Samoa and other islands in the Pacific, and throws a little light on the manners and customs of the islanders, and more especially of the white-skinned folk who trade amongst and upon the islanders. One of these traders tells the story, in an easy-going narrative of fact or yarn, the commonplace details well relieved by exciting adventures and grim romance. Capt. Hayston is a telling figure of a freebooter who for many years reaped a rich harvest in the China and Southern seas—a handsome and fascinating man, strong and imperious, but with a cruel temper when he was roused. It is quite worth while to follow up the record of his daring exploits, whether he is a picture from life or only a well-drawn type. At any rate, the book is

full of point and circumstance, and there is even a two-page island map to add to its particularity.

No Hero, but a Man. By Annie Thomas. 3 vols. (White & Co.)

NOTHING so much becomes a novelist as to devise and digest his or her plot before a story is begun, and to adhere to it without modification to the end. It is difficult to imagine that Mrs. Pender-Cudlip has observed this salutary rule in respect of 'No Hero, but a Man.' A very teasing kind of examination paper might be set on the claims of Mr. Herbert Harliby to the estate of Gunwalloe, on the manner in which he became possessed of it, on the motives of his actions and the consistency of his conduct; and one cannot feel confident that this gentleman's literary creator would be able to "floor" such a paper. Certainly her man is not a hero, and still less is he a rational or sensible being. Large allowance has to be made for the vagueness with which the story is planned and put together before the reader can begin to decide whether it is interesting or not.

The Fool of Destiny. By Colin Middleton. 3 vols. (Hurst & Blackett.)

THE mother of the "fool of destiny," whose story Mr. Middleton has written, was a bit of a fool herself. She died at his birth, after making her husband swear on her Bible that he would bring up the boy in ignorance of the fact that his father was a baronet. The baronet was still more a fool, for he did not even let the boy know that he had a father. Some of the results are awkward. The boy is a Crichton, goes to Oxford and takes honours, and evidently has the ball of life at his feet; but the one thing he lacks is the balance that his clever and distinguished father could have given him. There never was and never could be such a fool as this father, and Mr. Middleton is apologizing for his creation throughout. The story, nevertheless, is fairly well constructed, and it shows some grip of character and knowledge of the world. One is interested in the young fool of destiny, and it is not until the last page of the third volume that the reader discovers whether or not his destiny makes a fool of him to the end.

Thorough. By Mary A. M. Marks. 3 vols. (Bentley & Son.)

IN the course of the last seven or eight years it has more than once fallen to our lot to congratulate Mrs. Marks in these columns on the signal ability and interest of her novels and short stories. It is, unluckily, difficult exactly to repeat this agreeable process on the present occasion. There is undoubted ability in 'Thorough,' but of sustained interest hardly a trace. From time to time the reader comes upon a grateful episodic oasis, but it is, as a rule, sandwiched between great slabs of historical narrative, and the depressing effect of the method is only enhanced by the dreariness of Mrs. Marks's theme. For 'Thorough' deals exhaustively and exhaustingly with the policy of Strafford and Cromwell in Ireland, taking as the starting-point the Deputy's famous expedition to Galway. Inasmuch

as this part of Strafford's administration has proved too much for even his most ardent whitewashers to swallow, Mrs. Marks's determination to make pathetic capital out of the sufferings of the expropriated land-owners of Connaught seems to us rather gratuitous. If the book is meant to have any political significance, Mrs. Marks has devoted her energies, as the French would say, to breaking in an open door. No one wishes to defend Strafford's methods of administration nowadays; and though the cruelties and oppression practised on the Irish under him and Cromwell furnish the novelist with no lack of harrowing, and even gruesome details, the sheer monotony of this recital grows terribly wearisome. As a work of art the book is disfigured by its excessive length and its disconnected style. Mrs. Marks has evidently prepared herself for her task by a most extensive course of reading; but she has not digested her materials, and she devotes a disproportionate amount of space to dry historical details. There is practically no plot, the love interest is purely subsidiary, while the most gentle of readers will find his stock of compassion unequal to the perpetual demands which are made upon it.

A King in Bohemia. By Henry Herman. (Remington & Co.)

The scenery of this novelette is pretty, though stagey. The South Devon coast and the Riviera are effectively sketched, and Samson, his wife and daughter, are picturesque figures. But the story is a trifle. As such it is obnoxious to small criticisms. We doubt the dialect of the Devonian hero, do not recognize his very blonde Saxon physique as typical of his county, and think he is needlessly slow-witted, even for a giant who keeps a rural alehouse. On the other hand, he is affectionate and honest, and his method of sleeping on his back in the sun, when the colossal fortune is thrust upon him, has much to recommend it. Mary, the maid of the inn, is well impressed on the imagination, so far as her purely physical charms can move it; but we blush for the inconstancy of Eynsford. The fact that his more educated ladylove was so left to herself as to say "Ma!" must be his best excuse.

For Honour and Life: a Tale of the Terror. By William Westall. (Osgood, McIlvaine & Co.)

MR. WESTALL's hero is a Lancashire lad, son of a Swiss settled as a calico printer in Manchester, and destined by his parents to follow his father's calling. But any one who knows anything about Mr. Westall's books will readily guess the sequel, especially when it is taken into account that the calico printer's brothers are all soldiers, and one of them a captain in the Swiss Guard. Young Astor's prowess in an encounter with a highwayman overcomes his father's scruples, and, realizing that they cannot compete with nature, his parents consent to his exchanging the warehouse for the barrack. When it is added that the hero quits England for France in 1789 the reader will know what he has to expect. In his alert and spirited style Mr. Westall conducts us through a perfect maze of peril

and terror, but always manages to inspire confidence as to the issue. Mr. Westall's apparatus is conventional, but he writes with an engaging heartiness, as becomes a narrative which is put in the mouth of such a strapping and rattling young Guardsman as Fritz Astor.

Just Like a Woman. By Mrs. Edward Kennard. (White & Co.)

It is pleasant to think that the Duke of Bombay, the popular general who has attained his fame "by cunning and craft, and tramping on other men's reputations," is a purely ideal character. Mrs. Kennard has encased this puny soul in a body equally infirm; and Eve Carlingford may be congratulated on her escape from her engagement, though the manner of its rupture be rather farcical and the lady needlessly rude. The best part of this very slight story is a pleasant fishing scene in Norway, where the heroine discovers her true affinity in a literary native—a moral Ibsen, with the thews and presence of Balder the Beautiful.

CLASSICAL PHILOLOGY.

The Electra of Euripides. With Introduction, Notes, and Appendix by Charles Haines Keene, M.A. (Bell & Sons.)—This is an elaborate and useful edition with an *apparatus criticus* which approaches exhaustiveness and a very full commentary. The most valuable feature is the editor's collation of the Florentine Laurentian MS., Weil's L, which, so far as we can judge without comparing his work with the MS., seems well executed and trustworthy. In the introduction the poet is defended against the absurd attacks of Schlegel, though we are duly cautioned against disparaging Æschylus and Sophocles out of zeal for the reputation of Euripides. Possibly, if our editor had seen Dr. Verrall's 'Choephoroi' in time, his expression (p. xxxv) "Euripides' tragi-comedy 'Electra'" might have drawn forth a few words of protest. Mr. Keene gives us a thoughtful and appreciative comparison between this play, the 'Electra' of Sophocles, and the 'Choephoroi.' As to the date of the production of the play, he argues forcibly in favour of Singer's view, that the year was B.C. 413. The scholarship displayed in the text and commentary cannot be pronounced of the highest order. The text might well be labelled "made in Germany," though there are occasional flashes of independence. A bad specimen is found on v. 168. The note runs "ἀγροτέρων, 'rustic.' The masculine ἀγροτήρ occurs in l. 462." Now the feminine (accusative) of ἀγροτήρ is of course ἀγρότειραν, which is read in Plutarch's quotation of the passage and by a corrector in L, and is obviously the true reading, as the required sense "rustic," which Mr. Keene gives to ἀγροτέρων, is only post-classical. Paley's text of vv. 168-70 is almost certainly right, except that he retains ἀνὴρ after γαλακτοπότας, namely, ἦλυθον, Ἡλέκτρα, ποτὶ σὺν ἀγρότειραν αὐλάν. ἐμολέ τις ἐμολεν γαλακτοπότας. Μυκηναῖος οὐριβάτας.

The corresponding verses of the antistrophe being:—

καὶ παρ' ἐμοῦ χρήσαι πολύπνῃ τε φάρεα δύναι
χρῖσά τε ποτιθήματ' ἀγλαῖας.
δοκεῖς τοῖσι σοῖς δακρύοις.

Mr. Keene omits the conjectural τε (v. 190), and reads in v. 191 χρῖσά τε χάρισι προθήματ' ἀγλαῖας, after L, which, however, reads χάρισαι (probably an altered dittograph of χρήσαι in the preceding verse). Now from the meanings of προτίθημι it is clear that προθήματ' must be

wrong. As Mr. Keene gives Dr. J. H. H. Schmidt's unscholarly suggestion περιθέματ', it ought to be pointed out that such a form is quite unwarranted according to the evidence of classical Greek. The alleged difficulties presented by v. 1, Ὡ γῆς παλαιὸν Ἄργος, Ἰνάχου ῥοαί, are slight in comparison with the difficulty of agreeing with Mr. Keene that ἄνθος could be applied to ῥοαί, and παλαιὸν to ἄνθος. It is possible that κινάχου should be read, as in uncials S K I would look like CICI, one of which could easily fall out. Several of the notes seem to be designed for the use of persons who do not possess a "Liddell and Scott," e.g., those on εὐαμερίαν, v. 196; κατέχει, v. 202; χερνύς, v. 207; στέγειν, v. 273; κάμνη, v. 955; and διὰ πυρός, v. 1182. Schenkl's miserable transposition of vv. 965, 966, is actually admitted into the text. The passage runs:—

963. OP. τί δ'; ἐκ Μυκηνῶν μῶν βοηδρόμους ὁρῶ;
HΛ. οὐκ, ἀλλὰ τὴν τεκοῦσαν ἦ μ' ἐγένετο.
965. OP. καλῶς ἄρ' ἄρκυν εἰς μέσσην πορεύε-
ται.
966. HΛ. καὶ μὴν ὄχους γε καὶ στολῇ λαμπρύνεται.

The transposition of the last two lines can only be excused by the supposition that Schenkl and his followers do not understand the use of the particles καὶ μὴν.....γε. One of the most subtle touches in the drama is lost by not assigning, with L, vv. 1185-1190 to Electra, but to the chorus with Kirchhoff. After an outburst of pity for her mother, Electra for a moment hardens herself again, and urges in self-justification the plea of justice:—

ὦ τύχας, τὰς σὰς τύχας, μᾶτερ τεκονού',
ἄλυστα μέλεα καὶ πέρα
παθούσα σὼν τέκνων ὑπαί.
πατὴρ δ' ἔτεισας φόνον δικαίως.

The force of the proposition of κατείδες, v. 1206, is ignored, and we are left in doubt whether Mr. Keene regards the verse as addressed to Electra or to the chorus, the latter being the case. An obviously corrupt line, v. 142, ἱαχὰν αἰοῖδαν μέλος Ἀῖδα, is ingeniously emended in the critical notes thus, ἱαχὰν Ἀῖδα μέλους αἰλίνου. From many good notes, that on πυρά (v. 92), meaning an altar at a tomb, may be selected for mention.

College Series of Latin Authors.—Catullus. Edited by E. T. Merrill. (Boston, U.S., Ginn & Co.)—Prof. Merrill provides a highly satisfactory text, his spelling being correct, and his adherence to the two superior MSS. called "O" and "G," or together "V," is generally as tenacious as can be expected. Our editor has collated "O" for himself, and in the critical appendix gives us all the important readings of "O," "G," and the inferior MSS., together with the attempted restorations of many obviously corrupt places. The commentary, in foot-notes, is judicious and scholarly. Several difficult passages, however, are disposed of in the arbitrary style of a teacher who wisely seeks to place something definite before students whose time is limited. He seems to care very little about conjectural emendation, generally treating the essays of Munro, Ellis, Baehrens, Schwabe, and Postgate, not to mention earlier critics, with impartial unconcern. Of course necessary and highly probable or certain corrections, such as *expuli tussim* (44, 7) for "expulsus sim," *pro-tendit* for "praetendit" (64, 127), are placed in the text; but as to 67, 12, the MS. nonsense is set down in the text, while on the ten emendations printed in the appendix not a word of comment is vouchsafed, Munro's *astu* for "istius" being omitted. This is only one instance out of several in which H. A. J. Munro's excellent criticisms of

Catullus (reissued and enlarged in book form, 1878) are ignored, so that it is fair to conclude that Mr. Merrill has not had access to the volume. We have noted a few cases of infidelity to V which seem to us unfortunate; for instance, the substitution of the commonplace "ligatam" for *negatam* of V, 2, 13, "quod zonam soluit diu negatam"; of "ipsa" for *ipsam* of V, 3, 7, "mistress"; and of "nouissimo" for V's *nouissime*, 4, 24. The variant *ligatam* is as old apparently as Priscian, but it is not so easy to account for its alteration to *negatam* as it is to explain the inverse process. As to the editor's reading and interpretation of 2, 5-8, we think Munro, though wrong, puts us on the right track. Catullus describes Lesbia's play with her pet sparrow:—

Cum desiderio meo nitenti
Carum nescio quid libet locari
Et solacium sui doloris,
Credo, ut cum grauis aequiescat ardor.

Our editor prints "tum g. acquiescat," and says that *carum* is almost colourless. Rather it gets colour from *meo nitenti*, and means "endearing [for "fascinating"] to me when I am with her." Then the poet adds: "And, I fancy, some solace [in apposition to the object of *iocari*, namely, "carum nescio quid," not, as Prof. Merrill, to the subject of *libet*] to her own longing when her intense passion shall be allayed" (omitting *ut*); i.e., when Catullus has been absent a while. Munro is right in protesting that *gravis ardor* is distinct from *doloris*, though he forgot that *ardens* is used of longing for an absent lover in 64, 124, "ardenti corde furentem," which verse Mr. Merrill should have cited rather than 64, 93, as he makes *gravis ardor* tantamount to "love-longing." In the petulance of passion Catullus delicately suggests that Lesbia is more easily consoled for his absence than he can be for hers. We must protest strongly against the view that the *phasellus* of 4 was a model. A yacht of thirty or forty tons burden could easily be got up the Mincio by rowing and towing. Such a vessel with her mast and ballast out, steadied by beams or spars lashed to her sides, would not draw three feet of water. Why is *silva*, v. 11, "a single tree"? Surely the *phasellus* was not a dug-out; and if it had been, the mast gives a second tree. Munro proved that in 10, 32, *pararim* must be altered to *paratis*, yet Prof. Merrill acquiesces in Mr. Ellis's irrelevant defence of *pararim*. In 4, 25, *sed haec prius fuisse* recalls the apparent quotation of a tragic poet by Aristophanes, 'Vespae,' 1,063, *πρὶν ποτ' ἦν, πρὶν ταῦτα νῦν δ' οὐχ ἔρατ*. It is strange that no one, so far as we remember, has thought of *optimissimae* for "opulentissime" (29, 23), which would be suggested by the unique form. There is a little trap laid for moderns in 64, 317, into which our editor has fallen after his predecessors, *in leui fuerant exstantia filo*. Here is no "periphrastic form." The pieces of wool "had been on the smooth thread sticking out." Periphrasis would require *ex* instead of *in*. There should have been a note, after Munro, on *nam*, "passing from one topic to another." On 68 b, 145, we ought to be told whether *mira* or *nocte* is to stand, and if so what it means. The correction *muta* is diplomatically easy and also most appropriate, while the jingle *muta minuscula* is quite in Catullus's manner. The *uestrae* of 99, 6, where *tuae* would be far more forcible and intelligible, cannot be defended, as Munro thought, as a mere equivalent for *tuae*. The correction suggested by v. 11 to *infestae* is much easier than it looks at the first glance. After -m, *in* might be omitted; and if *u* were written for *f* (a change of which there are examples), the absurd *uestae* would naturally become *uestrae*. Of course, the absence of any reference to Munro's views on 29 lessens the value of Prof. Merrill's remarks on the relations between Catullus and Cæsar and between Cæsar and Mamurra. However, our editor's regrettable omissions are counterbalanced by his having left

out a great amount of useless or positively mischievous encumbrances which have burdened previous editions, so that the publication of his handy and well-got-up volume should be welcomed as a boon by all students of Catullus.

DR. L. ERHARDT, of Leipzig, has published a study of the Homeric question (*Die Entstehung der homerischen Gedichte*) in which he seeks to explain the origin of the Iliad on somewhat novel grounds. The principle from which he starts is that at some periods of history, and especially in primitive times, the collective activity of a people is far more important than that of the individual. We recognize, for instance, in the Elizabethan poets or in the age in which our early ballads were written a certain range of inspiration and expression which is common to all the writers of the time, and may be called national. Suppose this common gift is raised to a higher pitch, and the share of the individual in the result becomes to that extent less important. This is what Dr. Erhardt holds to have been the case in the Homeric age. The legends of Troy were common property, and the national genius had already attained a highly poetical idea of them. These legends were then narrated in verse by a number of different writers or minstrels, all expressing the great poetical conception which the people at large had evolved. In this way the various parts of the Iliad were composed, no doubt for recitation, without either the immediate authors or the public feeling that the credit of the achievement was especially due to the former. The combination of the parts into the whole which we now have was the work of later ages, and was concluded only in the time of Pisistratus; but it was essentially a mechanical and subordinate work, not in any sense creative. The essential point of the theory is the assumed exaltation of the general poetic sense of a whole community, and it is this which differentiates it from other explanations of the Iliad as a congeries of separate lays. The advantages claimed for the theory are that it does away with the difficulties which (as Mr. Andrew Lang has well shown) surround the theory, at present in favour among Homeric specialists, of a great poet's epic being worked over, amplified, and modified by a number of other great poets; while it explains the contradictions and inconsistencies in detail which militate against the belief in a single author. On the other hand, Dr. Erhardt's theory is not free from difficulties, but it is stated temperately and moderately, and is backed by a minute analysis of the poem, and by comparison with other early epics, such as the 'Nibelungenlied'; and the novelty of the conception, as thus applied, should not deprive it of the right to careful and sympathetic consideration.

STORIES OF LIFE ABROAD.

Tales of Australian Early Days, by Price Warung (Sonnenschein & Co.), should never have been written; but as it has been published our advice is that it should not be read. Of what possible use can it be to rake up again the unspeakable horrors of Norfolk Island or of Port Arthur? If any reader, from a love of the horrible, wishes to gloat over the miseries of criminals, he can do so in Marcus Clarke's 'His Natural Life'; or if he is desirous to study the question of "Prison Discipline," he will find it ably discussed in the 'Secrets of the Prison House,' by Major Arthur Griffiths, where every phase of it is explained, from the extreme indulgence at Elmira to the savage severities of Siberian gaols. Mr. Price Warung's book, however, possesses this feature of interest, that it is written entirely from the prisoners' point of view. Every provocation, every mitigating circumstance, is put forward, and their atrocities are never mentioned with censure; but even a cursory perusal of these pages will cause the reflecting reader to pause before he condemns a

discipline which had to deal with doubly and trebly convicted criminals, debased to a degree which can scarcely be conceived. If the punishment was brutal, the recipients were lower than brutes. The following outrage, we are told, occurred at Sydney, where prisoners were worked before second and third convictions consigned the worst of that unhappy class to Norfolk Island. It was the work of a "gentleman" convict, who, like all other prisoners, was, we imagine, innocent of the crime for which he was "sent out," and whose subsequent conduct is extolled as that of a hero. His "gentlemanlike" feelings led to the following act of revenge for a flogging:—"Blast you—yes. You cut the gentleman out of me with the cat—you die." Having stunned the overseer with a blow of a pickaxe, and fired a bullet through the palm of his hand,—

"In the afternoon they pegged out overseer Franke. On an ant-hill, on a wooded gully rise, they fastened him down with tent lines. His right hand was stretched out with tightened cord again—this time to a special peg. A track of sugar was made from the orifice of the ant-bed to the hole in the hand, in case the industrious little creatures should not otherwise perceive so appetizing a banquet as that shattered fragment of official humanity. Before they pegged him out they flogged overseer Franke. After they pegged him out they placed some victuals and water—just outside his reach. It was Mann who suggested that last refinement. In fact it was the gentleman whom the cat had robbed of his gentleness that devised the means for keeping the latter-day Tantalus busy while he lived..... Absalom West found Franke's skeleton in 1824."

Bright Celestials: the Chinaman at Home and Abroad. By John Coming Chinaman. (Fisher Unwin.)—It is difficult to understand why this book was written. It cannot have been to afford amusement, or if it were, it signally fails in accomplishing its purpose; nor, in spite of its preface, can the author, we should imagine, have seriously intended to impart information. From first to last it is a poor book. To begin, the title is a complete misnomer, and may possibly have been suggested by the line of a well-known hymn, irrespective of the meaning of the words. The men and women, such as they are, who are described in its pages, are anything but bright. The most sordid features of Chinese life are those to which prominence is given, and the careers of all the characters are eminently dismal. The story opens in the province of Fuhkien. The hero and heroine are a young gambler and a girl brought up in a missionary establishment. In accordance with native custom this pair had been betrothed in their infancy; but as the young man turned out to be a frequenter of gambling houses, the missionary ladies who had temporary charge of the heroine persuaded her, in spite of her plighted troth, to jilt the hero, and to marry a young Christian preacher. From the preface we are led to believe that the book was written in the interests of missionary enterprise. But if this is the case, the missionaries may well pray to be saved from their friends. We are convinced that such a breach of faith would never have been sanctioned by, at all events, the better class of missionary ladies; and we have no hesitation in saying that if such conduct were common, it would go far to justify the popular hostility against missionary enterprise in China. In fact, the whole story is a tissue of improbabilities. The young gambler gets mixed up in a riot at a gambling house, in the course of which a man is beaten to death. To avoid arrest he takes ship to Singapore, becomes a reformed character, and eventually marries the heroine, whose preaching husband goes—with a curious want of medical judgment—to Singapore as a health resort, and there dies. The story is flimsy throughout, and is so poorly constructed that it fails to give the proper value to the scraps of information scattered, at wide intervals, through its pages.

ORIENTAL HISTORY.

History of India. For the Use of Students and Colleges. By H. G. Keene, C.I.E. 2 vols. (Allen & Co.)—There is little fault to find either with the plan or the execution of these two compact volumes, into which Mr. Keene has compressed the history of India "from the earliest times to the present day." Of all the summaries of Indian history published during this century, there are few indeed which for fulness, accuracy, clear exposition, painstaking research, and impartial handling of obscure and complicated themes, can compete, we think, with Mr. Keene's scholarly work. Marshman's history in three volumes, a model in its own way, ends with the retirement of Lord Dalhousie; and Sir W. Hunter's 'Indian Empire,' however cyclopædic, hardly comes under the head of "portable property." For the average student Mr. Keene's volumes are both handier and cheaper, while they refer him from time to time to all the best authorities for each chapter and section of the author's narrative. In this latter respect alone Mr. Keene scores heavily against Marshman, with those students at least who care to verify their author's statements, or to search the original records for themselves. On the other hand, we miss from these volumes the detailed tables of contents with the page and paragraph headings which add so largely to the usefulness of Marshman's compendium. These omissions might as well be rectified in a second edition, along with some textual errors, chiefly of the kind which the author ridicules in his preface. The student, however, will find his compensation in the numerous maps and plans which help to explain and illustrate the text. Mr. Keene is no mere follower of beaten tracks. He has succeeded in imparting an air of freshness and originality to well-worn themes, by means of long, careful, and intelligent study in many fields of Indian history, aided by the wealth of his official experiences and the easy skill of one versed in the art of exposition and expression. He is at home alike in the earlier and the later periods, in the highways and the byways of Indian history. He has rummaged in many dim nooks and corners for details which might serve to illustrate his story or bear out his estimate of particular events and persons. His comments by the way, if sometimes viewy or farfetched, are generally pertinent, just, instructive, and often touched with a quietly playful humour. In his estimates of character Mr. Keene strives after an impartiality which occasionally from another standpoint may seem to "fall on the other side." He can make large allowance for adventurers like George Thomas, for great warrior-statesmen like Madhaji Sindhia, an imperial bigot like Aurangzib, or a weak-kneed ruler like Lord Auckland. But he has only faint praise, not un-mixed with censure, for the forward statesmanship of Wellesley; and his admiration of Dalhousie's genius is overclouded by his strong dislike of that great ruler's policy towards lapsed native states. It is pleasant, however, to hail our author as a sincere and weighty champion of the fair fame of Warren Hastings, that "extraordinary man" who allowed "no personal consideration to stand between him and what he conceived his duty." As Mr. Keene well says, Hastings

"had found the British empire in the East a thing of shreds and patches; he left it a harmonious whole, strong and prosperous itself, and influencing the native powers for good. And that influence he had gained without—so far as his immediate sphere went—annexing a single square mile of territory."

Mr. Keene is one of the few writers who have done adequate justice to the varied merits of another great ruler, the Marquis of Hastings. It was under that wise statesman and able administrator that the British power in India became for the first time really paramount over the whole peninsula—that the long carnival of misrule and anarchy gave place at last to the

reign of civilized law and order, as enforced by a handful of foreigners from the West. Looking at what was done by Clive and others, we are not prepared to say with Mr. Keene that Lord Hastings was "the founder of the Indian Empire, which he did so much to build up." But we may fairly regard him as "the founder of national education," the frank upholder of a real British suzerainty, the stern foe to Pindári rapine and Marátha aggression, the enlightened leader in many paths of ordered freedom and social well-being. In his chapters on "The Afghanistan Blunder," "A Soldier's Rule," and "The Fall of the Company," our author ranges with equal mastery of facts and sureness of touch over a vast variety of topics requisite for his purpose. With regard to Auckland's Afghan policy the reader will find some new and interesting details, gleaned from the revised Blue-book of 1859, which contains much matter omitted or carefully curtailed in the "garbled Blue-book" of twenty years before. In spite of Mr. Keene's researches, it still remains a question how far Lord Auckland was responsible for the first Afghan war. The brave and kindly Lord Hardinge receives high praise for services often overlooked or transferred to the sole credit of Lord Dalhousie. The story of the great Mutiny, in which Mr. Keene bore no inactive part, is told with due brevity, clear insight, and much graphic power, while the changes that ensued in the machinery of Indian government are noted down and lightly discussed by a shrewd and careful observer of past and passing events. Mr. Keene deals fairly and intelligently with those vexed questions of land tenure and tenant right which John Lawrence set himself so loyally to solve in Oudh, the North-West, and the Punjab. Some years had to elapse before like guarantees were secured for the Bengal *ryat* and the peasants of Bombay. In the chapter on "Peace and Progress" our author sums up the moral and intellectual harvest of the twenty years that closed with the retirement of Lord Northbrook. The last chapter of this excellent book closes with a brief retrospect of British rule in India, followed by a clear and hopeful estimate of present conditions and prospective advances towards national unity and well-being.

SHOULD that good time be coming when the mass of English readers will need to be coached in the lives of Eastern sages and statesmen, poets and potentates, as thoroughly as in the contents of the 'Dictionary of National Biography,' the prospects of a volume such as the *Oriental Biographical Dictionary* (Allen & Co.) would be brighter than they appear to be at the present hour. Even had the taste of the British reading public been as habitually exercised in the direction of Oriental books as it has hitherto—especially in recent years—shown itself to be in respect of Oriental politics, Mr. H. G. Keene's new or first English edition of the late Mr. Beale's materials, put together and published some years ago in Calcutta, would assuredly have received a wider and more cordial recognition than can await it among the publications of the current season at home. The few to whom it will be really welcome will, in all probability, consist mainly of those who are acquainted with the original Indian edition, to the practical uses of which they can bear testimony from personal experience. If to the outside world it possess but little attraction in itself, it has nevertheless a strong claim to inclusion in every well-ordered library as a book of reference for certain—it may be rare—occasions. In the advertisement to the present edition it is stated:—

"This work has been carefully revised and much amplified.....the fresh additions to Mr. Beale's matter are chiefly taken from Ibn Khālikān [spelt 'Khalikan' later on], the works of Garcin de Tassy, with occasional references to Blochmann, von Noer, and some historical books by the editor

himself and other recent authors. It is still far from complete; but great pains have been taken to make it a trustworthy and useful work of reference to students of Eastern history."

The glances we have been enabled to cast over these pages have resulted in a favourable impression of the care which has been bestowed upon them; but we think it would have been well to have shown the sources of information turned to account for each particular notice. Fuller material might have been advantageously obtained by drawing upon Dr. Rieu's invaluable catalogues of Persian MSS. in the British Museum; while Jāmi's 'Bahārīstān' tells us some things about Rudaki and Anvari which might well bear repetition. The last-named work attributes, moreover, to 'Unsari the authorship of a lost poem called 'Vāmik and 'Azra,' unmentioned in the 'Dictionary,' and to Dakiki the credit of contributing 8,000 verses to the 'Shah-nāmah,' which sum the volume under notice reduces to 1,000. The place and date of Khākāni's birth (Ganjah, A.H. 500) might have been supplied by Barbier de Meynard's 'Poésies en Perse,' a brochure which might also have suggested the acquisition of further particulars on the same poet by its reference to M. de Khanikoff's able memoir, contained in the numbers of the *Journal Asiatique* for August and September, 1864. May we add that, although the bare names of twenty-eight poems by Faridu'd-din 'Attār are to be found in the short biography of this writer, we miss the special exposition of any, notwithstanding that one of the number, the 'Mantiku' t-Tāir, has been reproduced in its original tongue and translated by one, and commented on by another, distinguished French Orientalist? The prefatory notice invites attention to what it aptly calls "the inexhaustible subject of transliteration" in the following passage:—

"The English, as is well known, have three methods; the Haphazard (which, indeed, is no method at all), the Gilchristian, and the popularised Jonesian introduced by the Government of India under the inspiration of Sir W. W. Hunter. None of these is quite satisfactory. The French adopt a system of their own, and so do the Germans. Mr. Beale had followed an orthography, compounded of the two first-named elements, which has been conformed to the third method in printing these pages. The principle is, mainly, to accentuate the long vowels and to express the other vowels by the English sounds in 'ruminant' and 'obey.' G is always to be pronounced hard as in 'give.' For the convenience of Continental European scholars, the names have also been printed in the Persian character; and it is hoped that no practical difficulty will be experienced by those who may have occasion to use the Dictionary."

The "popularised Jonesian" method here referred to is, perhaps, the nearest approach to a possible Anglo-Oriental orthography of universal acceptance; but it is open to objection by Persian and Arabic scholars as too "Indian." To take very simple and common instances, the use of *e* and *v* in Persian, and *yy* in Arabic, must remain among the bigger bones of contention, unless we wholly reject the Turkish element and restrict the *y* to its use as a consonant. Such wholesale perversions as "Achmet" and "Mehmet" can, of course, be put aside; but "Khāiyām" certainly looks better than "Khay-yām," and "Saiyad" than "Sayyad" (or "Sayyid," as once written, p. 82); and "Khair" is seldom, if ever written "Khayr." Let us hope that this whole question will shortly undergo yet another threshing, and that the next edition of the 'Oriental Biographical Dictionary' will be a model of correct orthography as well as of sound biography. At present it has advanced far on the right road, but why does it not add to the bare Persian character the vowel and other helpful points and signs? The mark of the *tashdid*, or double letter, is wanting, and the *ain* is not invariably distinguished from the *alif*, as in "Ibn Arab Shah," p. 167, for "Ibn 'Arab Shah"; "Khasha," p. 216, for "Khash'a"; and other words. "Mary" is clearly a misprint for "Marv" (p. 83).

Lists of governing dynasties, prefixed to the descriptions of their coins, are undoubtedly boons to all persons engaged in the serious perusal of numismatic catalogues; but except for such as these, or specialists, a volume entitled *The Mohammedan Dynasties: Chronological and Genealogical Tables with Introductions* (Constable & Co.), would, as a general rule, present but little attraction. Here, however, is excellent matter, meet for the consideration of all Oriental students. Mr. Stanley Lane-Poole, by dint of literary tact and full acquaintance with his subject, has thrown among his unavoidably dry dates and monotonous names bright excerpts of Eastern history, which not only throw a light on the periods treated, but are well worth retention in the reader's memory. His seven short pages of letterpress on the Othmanli or Ottoman Sultans of Turkey, during nearly six hundred years (i.e. from A.D. 1311 to A.D. 1893), supply an admirable specimen of instructive summary, and might be studied with advantage in the many English schools where history and geography are still secondary items in the day's programme. They are illustrated by two tables, one showing the growth, the other the decline of the Sultan's Empire. The concluding paragraph might serve as a kind of *aide-memoire* to politicians:—

"Turkey's most serious losses have been in Europe. Greece parted from her in 1823; the Danubian Principalities coalesced into the State of Roumania in 1866; and Serbia got rid of her Turkish garrisons in 1867. The designs of Russia, which had been checked by England and France in the Crimean War (1854-5), were again manifested in the invasion of Turkey in 1877-8; but the Great Powers did not sanction the aggrandizing ambition of Russia. The Treaty of Berlin (1878), though it gave little to Russia, carried out the partition of Turkey in Europe which had already begun. Roumania and Serbia were created separate kingdoms, the independence of Montenegro was recognized, Greece was given Thessaly, Bosnia and Herzegovina were entrusted to Austria, and a new tributary principality of Bulgaria was established, to which Eastern Roumelia was added in 1885, whereby Turkey was virtually deprived of her last possession north of the Balkans. The Ottoman Empire in Europe is now reduced to a strip of territory south of the Balkans, corresponding to ancient Thrace, Macedonia, Epirus, and Illyria, instead of stretching almost to the gates of Vienna as it did in the great days of Sulaymân."

It is not quite clear why Mr. Poole writes "Murad," and not "Muhammad," the *zamma* in the first syllable being applicable to both names.

SEVERAL interesting points in the domain of Indian archaeology are suggested by Dr. A. F. R. Hoernle's preliminary study of the *Weber MSS.*, reprinted from vol. lxii. part i. of the *Bengal Asiatic Society's Journal*. The MSS. in question are a bundle of fragments, brought to light by the Rev. F. Weber, a missionary in Ladak, and found at Kugiar in Chinese Turkistan. The first point of interest is the material, viz. paper. Till quite recently the earliest known paper MS. connected with Indian civilization was a thirteenth century MS. in the Wright collection from Nepal, now at Cambridge. It is curious to note that the paper of the present find is stated to be Nepalese. The paleographical features of the documents are traced in detail by Dr. Hoernle, and classified in relation to the "Central Asian Nagari" already established from the Kashgar MSS. at St. Petersburg, and the Bower MSS. recently published by the present editor in a sumptuous form under the auspices of the Government of India. Some of the fragments also belong to the "North-Western Gupta" form, elsewhere investigated by Dr. Hoernle. As to the subject-matter, it may suffice at present to note that of the eleven sets of fragments two at least are of literary importance. For one belongs to the astronomical literature of the later Vedic period, and is shown to have been composed between the second century B.C. and the third century A.D.; and a second is of lexicographical value. Of the

remainder several belong to the literature of Tantric Buddhism. As the writing of the leaves may be placed presumably between the fourth and seventh centuries A.D., we learn once more what other indications had already led us to credit, the very considerable antiquity of this degraded form of a cult originally so simple and straightforward. The pamphlet is illustrated by admirable photographs of selected pages, and is concluded by a full and excellent lithographic table of the "Central Asian Nagari" alphabet.

OUR LIBRARY TABLE.

MESSRS. BLACKWOOD & SONS publish *The Arabian Horse: his Country and People*, a magnificent illustrated volume, fit for a gift-book, but not properly to be criticized as an art book, written by General Tweedie, formerly Consul-General at Baghdad. There is, perhaps, a little too much about the Arabs in proportion to the information (in itself considerable) about Arab horses for this book to be entirely satisfactory to horse lovers; and although some of the plates are extremely good—as, for example, a portrait of "Claverhouse," a bright bay with black points, a most characteristic Arab—yet others strike us as being less well executed, as, for instance, the frontispiece, for surely the head in the latter case is not of true Arab size and form. General Tweedie gossips very pleasantly about Arabia and all things that concern it, and his book contains an atlas marked with the names of the tribes, which will show the origin of the horses which reach us chiefly through Mosul *via* the Gulf and Bombay.

Henry Allon, D.D., Pastor and Teacher: the Story of his Ministry, with Selected Sermons and Addresses. By the Rev. W. Hardy Harwood. (Cassell & Co.)—Mr. Harwood, who succeeded Dr. Allon at Union Chapel, Islington, relates that Henry Allon was born on October 13th, 1818, at Welton, in Yorkshire. His father was a builder, and to this trade young Allon was apprenticed at Beverley; but his talents attracted the attention of the members of the Congregationalists there, and by a unanimous vote he was selected for the ministry. After receiving his education at Cheshunt College in 1844, he was invited to become co-pastor with Mr. Lewis at Union Chapel; and on the death of Mr. Lewis in February, 1852, became the pastor, and so remained until his death, which took place suddenly on April 16th, 1891. Dr. Allon was a man of handsome presence, and his sermons were carefully prepared, but rather long for modern ideas. He was known to say "that no man could preach a good sermon under fifty minutes." Of wide sympathies and catholic views, he gave offence to many when he became one of the fifteen London ministers who took part in the protest against Mr. Grant's attack on Mr. Lynch's book of hymns entitled 'The Rivulet.' It is amusing now to read that Dr. Campbell in the *British Banner* thus described 'The Rivulet' controversy: "Nothing like it had occurred within the memory of the present generation, or perhaps since the days of the Reformation." Another instance of Dr. Allon's exercising his independence of judgment was his joining the Shakespeare Tercentenary Committee; and again, when he took the chair of the Congregational Union, "some good but narrow souls were scandalized" when he declared that "the theory of verbal inspiration was untenable, and showed how the defence of that theory was to put [sic] a powerful weapon into the hands of the enemy." For many years Dr. Allon was editor of the *British Quarterly Review*; but perhaps next to his connexion with Union Chapel he will be longest remembered for the good service he, in conjunction with Dr. Gauntlett—who had been introduced to the church by Mr. Puttick, then secretary of the Sacred Harmonic Society—rendered in the promotion of better music in Nonconformist

services. The hymn, anthem, and chant books which were then compiled became models for other chapels. These books were put to such good use at Union Chapel that the musical portion of the service at the present time is one of the best, if not the best, to be heard in any Dissenting place of worship. A pleasing recognition of Dr. Allon's position among Nonconformists is recorded as taking place not long before his death. The Archbishop of Canterbury was occupying the chair at some united gathering in Lambeth Palace, when, having to leave early, he courteously invited Dr. Allon to take the vacant place. We cannot but regret that more space has not been allotted to the biography as well as to some account of the considerable home missions carried on by those associated with Union Chapel. This volume of Mr. Harwood's only devotes a little over one hundred pages to the story of Dr. Allon's ministry, the remaining two hundred being filled with extracts from sermons and addresses. The important work at Spitalfields is dismissed in a few lines. This mission has often rendered valuable service in times of epidemic, and in 1862, when the district was stricken with cholera, the most active measures were taken by the church to mitigate its virulence. Nothing daunted either the teachers in the schools or the visitors to the neighbourhood. All the work was fully continued, a part of the buildings being appropriated for dispensing medicines and advice. Should this work run to a second edition we would advise that it should undergo careful revision. Mr. Harwood would do well to remember that "a strong characteristic of Dr. Allon's literary work was his intense impatience of all that was slipshod."

Eight Hours for Work, by Mr. John Rae, published by Messrs. Macmillan & Co., is, in large part, a reprint of most excellent articles which, from time to time, have appeared in the *Contemporary Review*, and have been read by every one interested in labour questions. There are, however, in the present volume chapters on the connexion between hours and wages, on the eight-hour movement of 1833, and on the present proposals for legislation, which are new, and which are up to the high level of the rest of the author's work.

MESSRS. METHUEN & Co. publish, in the "Social Questions of To-day" series, *The Factory System and the Factory Acts*, by Mr. R. W. Cooke-Taylor, an inspector of factories of long standing, whose larger book on the factory system has been noticed by us. The present volume is interesting and valuable, historically considered, and is not intended as a guide to what may be good and what may be bad in future proposals for legislation, as such writing would be somewhat outside the author's proper sphere.

A VOLUME called *Ethics of Citizenship*, which reaches us from Messrs. J. MacLehose & Sons, of Glasgow, and is from the pen of Mr. Maccunn, Professor of Philosophy in University College, Liverpool, is one of those books against which nothing can be said, but favourable criticism of which is somewhat hampered by the consideration that the book, though meritorious, is a little dull. The author discourses on equality and fraternity, on the rights of man and citizenship, on majority rule, party, consistency, and democracy; but we have not found that he has taught us much that is new, or increased our ability to think for ourselves, and his volume will not replace those other more or less philosophical works in which philosophers have skirted round the fringe of politics.

We are glad to see that Jókai's popularity in this country is growing, and that Messrs. Lawrence & Bullen have brought out a new edition of Mr. Nisbet Bain's translation of his pleasant tale *Eyes like the Sea*.—Messrs. Bell & Sons have reissued Dyce's scholarly editions of *Akenside* and *Beattie*.—Mr. Heinemann has

brought out a cheap edition, in one volume, of *The Countess Radna*, by Mr. W. E. Norris.—*Stephen Archer*, by Dr. George Mac Donald, and *A Sailor's Sweetheart*, by Mr. Clark Russell, are neat half-crown reprints of Messrs. Sampson Low & Co.'s devising.

WE have received the Reports of the Free Libraries at Birmingham, Ealing, Liverpool, and Wigan. At Birmingham and Ealing the tone is cheerful; but Liverpool complains of lack of funds to purchase books for the reference library. The Museum has been enriched by the collection of agates bequeathed by the late Earl of Derby. Wigan is rejoicing in the gift of De Bry's 'Voyages,' and the acquisition of several early printed books like the *editio princeps* of Cato, 'Disticha de Moribus,' and *Glanvilla de Proprietatibus Rerum*. It may be doubted if such objects of luxury are quite in their place in a free library. Many other valuable works, better suited to such a collection, have been acquired. Mr. Folkard, the active librarian, has also sent us a *Catalogue of the Books in the Reference Library*, under the letter G. From Nottingham we have received *Class List No. 19, Archaeology and Antiquities*; from Lewisham a second supplementary catalogue of books added to the Perry Hill Branch Library.

THE irrepressible Scotchman has started at Buenos Ayres a monthly magazine, the *St. Andrew's Gazette*, which promises to represent the thistle on the River Plate in a creditable way.

WE have on our table *Women of Renown*, by G. Barnett Smith (W. H. Allen).—*The Story of James Gilmour and the Mongol Mission*, by Mrs. Bryson (S.S.U.).—*Marie Charlotte Anne de Corday*, by Mary Jeaffreson (Digby & Long).—*Stories of Noble Lives*, by Lucy Taylor (Nelson).—*The Hippolytus of Euripides*, by H. B. L. (Williams & Norgate).—*The Alchemical Essence and the Chemical Element*, by M. M. Pattison Muir (Longmans).—*The First Book of Fractions*, by E. A. Williams (Sonnenschein).—*Unpopular Politics*, by G. E. Turner (Stock).—*Cavalry Advanced and Rear Guards*, arranged by Capt. St. G. L. Steele (Gale & Polden).—*Aphorisms from the Writings of Herbert Spencer*, selected and arranged by J. R. Gingle (Chapman & Hall).—*The Wonderful History of Virgilus, the Sorcerer of Rome*, Englished for the first time (Nutt).—*A Handbook of Gold Milling*, by H. Louis (Macmillan).—*In the Meshes*, by F. Severne (Osgood).—*The Postman's and other Tales*, by H. Herman (Warne).—*"Tis Sixty Years Since," or the Two Locksley Halls*, by H. Schütz Wilson (Kegan Paul).—*Whiffs!* by H. Newell (Ward & Downey).—*A Dead Man's Story, and other Tales*, by H. Herman (Warne).—*Clear as the Noon Day*, by E. Penrose (Jarrold).—*Prior Rahere's Rose* (Griffith & Farran).—*The White Canoe*, by W. Trumbull (Putnam).—*Flavia*, by A. Welcker (Berkeley, U.S.A., Welcker).—*Summer Day Secrets*, by R. Y. Sturgess (Birmingham, 7, Broad Street).—*A Handbook to the Psalms: Prayer - Book Version*, by the Rev. E. M. Holmes (Wells Gardner).—*New Testament Difficulties*, Second Series, by the Rev. A. F. W. Ingram (S.P.C.K.).—*The Lessons of Holy Scripture*, by the Rev. J. H. Wanklyn, Vol. II. (Bemrose).—*A Little Prayer Book for Use in Families* (S.P.C.K.).—*Theism*, by the Rev. Charles Voysey (Williams & Norgate).—*The Days of our Age*, by the Rev. H. Jones (S.P.C.K.).—*Biblical and Shakespearian Characters Compared*, by the Rev. J. Bell (Simpkin).—*Simple Helps for Young Communicants*, by F. G. Cholmondeley, M.A. (S.P.C.K.).—*Aus dem Kampf der Schwärmer gegen Luther*, edited by L. Enders (Nutt).—and *Bossuet*, by G. Lanson (Paris, Lecène & Oudin). Among New Editions we have *Law of Trustees*, by R. D. Ullin (Wilson).—*Easy Readings in German on Familiar Subjects*, by A. R. Lechner (Rivington).—*A Handy Book on the Investment of Trust Funds under the New Law, 1893*, by R. D.

Ullin (Wilson).—*The History of Human Marriage*, by E. Westermarck (Macmillan).—*Two Spheres; or, Mind versus Instinct*, by T. E. S. T. (Fisher Unwin).—*Prayers, New and Old*, by P. E. Vizard (Williams & Norgate).—*The Good News after Marcus' Telling: a Literal Translation of the Anglo-Saxon Version of St. Mark's Gospel*, with Preface and Notes, by the Rev. H. C. Leonard (Clarke).—*True Religion*, by W. W. Mackay (Glasgow, Holmes).—*Persia*, by the late W. S. W. Vaux, edited by the Rev. A. H. Sayce (S.P.C.K.).—*Poetical Works of Francis W. L. Adams* (Griffith & Farran).—*The Inner Life*, by W. T. Matson (Portsmouth, Stride).—*How to be Happy though Married* (Fisher Unwin).—and *Hours of Sunshine*, by M. Barr (Hodder Brothers).

LIST OF NEW BOOKS.

ENGLISH.

- Theology.*
Alexander's (S. A.) *Christ and Scepticism*, cr. 8vo. 3/6 cl.
Butler's (W. J.) *Meditations on the 119th Psalm*, cr. 8vo. 3/6
Danak's (E.) *The Drama of the Apocalypse*, 8vo. 6/ cl.
Gough's (Rev. E. J.) *The Religion of the Son of Man*, 3/6 cl.
Poetry and the Drama.
Boulton's (H.) *Songs Sung and Unsung*, cr. 8vo. 5/ cl.
Lynch's (A.) *A Koran of Love, The Caliph, and other Poems*, 32mo. 2/6 cl.
Simpson's (F. M.) *Drawing-Room Dialogues*, illus. 6/ cl.
Tragedies of Euripides in English Verse, by A. S. Way, Vol. 1, cr. 8vo. 6/ net, cl.
History and Biography.
Alleroff's (A. H.) *The Decline of Hellas, a History of Greece 371-323 B.C.*, cr. 8vo. 4/6 cl.
Astley's (Sir J. D.) *Fifty Years of my Life in the World of Sport*, 8vo. 30/ cl.
Derby (Karl of), *Speeches and Addresses*, edited by Sir T. H. Sanderson, Memoir by Lecky, 2 vols. 8vo. 21/ cl.
Simcox's (E. J.) *Primitive Civilizations*, 8vo. 2 vols. 32/ cl.
Geography and Travel.
Boothby's (G.) *On the Wallaby, or through the East and across Australia*, illustrated, 8vo. 18/ cl.
Glimpses of Four Continents, by the Duchess of Buckingham and Chandos, Portraits and Illustrations, 9/ net, cl.
Life in Algoma, Three Years of a Clergyman's Life in that Diocese, 12mo. 2/ cl.
Science.
Drummond's (H.) *The Lowell Lectures on the Ascent of Man*, large cr. 8vo. 7/6 net, cl.
Hall's (F. De H.) *Diseases of the Nose and Throat*, illus. 10/6
Huxley's (T. H.) *Discourses, Biological and Geological*, 5/ cl.
Schultz (Dr. G.) and Julius's (P.) *Systematic Survey of the Organic Colouring Matters*, imperial 8vo. 21/ net, cl.
Wallis's (I. W.) *Manual of Hygiene*, cr. 8vo. 2/6 cl.
General Literature.
Bell's (R. S. W.) *The Business of a Busy Man*, cr. 8vo. 3/6
Doctor Quodlibet, a Study in Ethics, by Author of 'Chronicles of Westery,' cr. 8vo. 3/6 cl.
Fowler's (J. K.) *Recollections of Old Country Life*, 8vo. 10/6
Graham's (D. S.) *The New Werther, or the Welshman's Wrath, a Study in Characteristics*, cr. 8vo. 5/ net, cl.
Hornung's (E. W.) *The Boss of Taroomba*, cr. 8vo. 6/ cl.
Kipling's (R.) *The Jungle Book*, illustrated, cr. 8vo. 6/ cl.
Malet's (Major J. W.) *Handbook to Field Training in the Infantry*, cr. 8vo. 2/ cl.
Miller's (J. R.) *A Help for the Common Days*, cr. 8vo. 2/6 cl.
Olliphant's (Mrs.) *A Son of the Soil*, cr. 8vo. 3/6 cl.
Saunders's (M.) *Beautiful Joe, an Autobiography*, 2/6 cl.
Vashti and Esther, a Story of Society To-day, cr. 8vo. 3/6 cl.
Watson's (H. B. M.) *The Web of the Spider*, 12mo. 2/ bds.
Whitby's (B.) *Mary Fenwick's Daughter*, 3 vols. cr. 8vo. 31/6
Williams's (H.) *Confessions of a Poet*, cr. 8vo. 5/ cl.

FOREIGN.

- Theology.*
Buchwald (G.): *Die Entstehung der Katechismen Luthers*, 4m. 50.
Nissen (W.): *Die Diataxis des Michael Attaleiates v. 1077*, 2m. 40.
Fine Art.
Collection (La) *Barracco*, publiée par F. Bruckmann, Parts 11 and 12, 40m.
Bibliography.
Gruel (L.): *Christophe Plantin, Relieur à Anvers, 1514-1590*, 1fr. 50.
History and Biography.
Douten (O.): *La Révocation de l'Édit de Nantes à Paris*, 3 vols. 200fr.
Firmin-Didot (G.): *La Captivité de Sainte-Hélène*, 7fr. 50.
Monumenta Germanie Historica: Auct. Antiquissimumum, Vol. 12, Cassiodori Varie. rec. Th. Mommsen, 28m.
Neumann (C.): *Die Weltstellung des byzantinischen Reiches vor den Kreuz-zügen*, 2m. 40.
Schneider (Commandant): *L'Empire à Saint-Cloud*, 3fr. 50.
Geography and Travel.
Rabot (C.): *A travers la Russie Boréale*, 4fr.
Philology.
Aliscans, m. Berücksicht. von Wolframs v. Eschenbach Willehalm kritisch hrsg. v. G. Rolin, 10m.
Hauvette (A.): *Hérodate Historien des Guerres médiques*, 10fr.
Levin (S.): *Versuch e. hebräischen Synonymik*, Pt. 1, 1m. 20.
Robert (V.): *Édition paléographique des Fables de Phédre*, 10fr.
Schack-Schackenburg (H.): *Ägyptologische Studien*, Pt. 2, 5m.
Science.
Gouguenheim (A.) et Glover (J.): *Atlas de Laryngologie et de Rhinologie*, 50fr.

Hauser (O.): *Grundriss der Kinderheilkunde*, 7m.
Holl (M.): *Die bildliche Darstellung der Lage des menschlichen Beckens*, 5m.
Klebs (E.): *Die causale Behandlung der Tuberculose*, 20m.
Mosnat (E.): *Problèmes de Géométrie analytique*, 7fr.
Villon (A. M.): *Dictionnaire de Chimie industrielle*, Pt. 9, 3fr.

General Literature.

Heyse (P.): *In der Geisterstunde*, 4m.
Lazare (B.): *L'Antisémitisme*, 3fr. 50.
Lesueur (D.): *Haine d'Amour*, 3fr. 50.
Martineau (A.): *Madagascar en 1894*, 10fr.
Polko (E.): *Klingende Geschichten*, 4m.
Vacquerie (A.): *Depuis*, 1fr. 50.

PROF. HENRY MORLEY.

WE have had, and still have, more scholarly professors of English literature than Mr. Henry Morley, who died at Carisbrooke last Monday; but few men, if any, have in our day done so much to encourage a taste for good reading, and to make it easy for students of all ranks to gratify that taste. The popularizing of wholesome literature was the mission to which, while he was still a young man, Mr. Morley felt himself "called" as plainly and solemnly as others are "called" to the preaching of the Gospel, and there was no slackening of the religious zeal with which he followed his vocation through a third of a century.

This was not the work for which he was educated. Born in 1822, he was trained to be a doctor, and he had three or four years' practice as one before 1848, when he gave up medicine and started a school in which he introduced methods of teaching that were then novel. His plan was to cultivate the pupils' powers of observation with as little learning by rote as possible, and to teach the same lessons in the same classes to both boys and girls. Two little books, 'How to make Home Unhealthy' and 'A Defence of Ignorance,' both pungent in their satire, were the outcome of his earlier occupations; but before they were published he had become a contributor to the original *Household Words*, and Charles Dickens thought so well of his smart writing that in 1851 he persuaded him to settle in London and devote himself entirely to literature or journalism. His connexion with *Household Words*, and afterwards with *All the Year Round*, lasted till Dickens's death. He was also one of John Forster's assistants on the old *Examiner*, to the editorship of which he succeeded for a few years before that paper was sold by Albany Fonblanque to the late Mr. McCullagh Torrens. He found time, too, to write 'Palissy the Potter,' and several other biographical and chatty volumes, including 'Memoirs of Bartholomew Fair.'

All this work, however, was preliminary or incidental to the study and exposition of English literature, which began to be Mr. Morley's most serious pursuit when, in 1856, he was appointed English Lecturer, as assistant to the late Prof. Brewer, at King's College, and which engrossed his attention after 1862, when he succeeded Prof. Masson in the Chair of English Literature at University College, London. The latter post he held till 1889, and he combined with it during several years a like professorship at Queen's College, London, the English examinership at the London University, and other educational posts. His colossal compilation, 'English Writers,' of which the first volume appeared in 1864, was never completed, either on its original plan or in the altered shape that it entered upon in 1887. But of his 'First Sketch of English Literature' there have been some thirty editions since 1873, and his 'Library of English Literature,' in five large volumes, is a sort of pendant to it. His most careful work as an editor was done in his reprint, in 1868, of Steele and Addison's 'Spectator,' with painstaking notes. The editing was superficial, and from a student's point of view only now and then satisfactory, in the sixty-three volumes of "Morley's Universal Library," issued by Messrs. Routledge; in the two hundred or so 3d. booklets that he super-

intended for "Cassell's National Library"; and in the "Carisbrooke Library," of which a few volumes have appeared since 1888. But these publications have been of immense value in bringing within reach of general readers a vast amount of good literature, foreign as well as English, and, as they were intended for general reading, perhaps no objection should be made to Mr. Morley's rather reckless bowdlerizing.

Nor would it be fair to blame him severely for his shortcomings as a critic and historian, though some of these are irritating enough. Mr. Morley read so much, and, as a rule, remembered so well what he read, that he may be excused for occasional forgetfulness and confusion of dates and persons. Most of his blunders were of a sort almost inevitable to a rapid thinker and writer who has not time, or considers he has no need, to refer to his note-books or consult his authorities. Most of his mistakes may be thus explained. Others are due to his neglect of sources of information opened up after he had, to his own satisfaction, mastered his subjects. He was so familiar with Chaucer, or Spenser, or Milton in the old texts that he did not concern himself much with the fresh light thrown on them by modern commentators. In the same way, having learnt as much Anglo-Saxon or Norman or Provençal as suited his purpose as a student, he ignored the researches of better linguists. All this made his work appear slipshod, and really to some extent lessened its value. It scarcely, however, detracted from his merits as a teacher. No one who was privileged to attend his classes at King's College, or in his earlier years at University College, can forget the enthusiasm, as well as the shrewdness, with which he handled his subjects, and which he had rare skill in imparting to his pupils. Of the husks and shells of literature he made light, if he did not despise them; but this was because of the readiness, and generally the thoroughness, with which he seized the kernel, and rendered it pleasant and nourishing to every listener. With dry humour and subtle wit he interpreted the utterances of English writers from Cædmon down to Wordsworth, and connected their moods with the times in which they lived in ways that more learned exponents are apt to miss. Too much lecturing, which came to be a mere repetition of former statements with the life gone out of them, told on his later work in class; but while he deteriorated as a popular professor, he developed as a popular editor. His function was to bid all who would to partake of the great feast offered by thinkers of past generations to present-day students—using the word in its broadest and, as he felt, its truest sense; and in due course the issuing of shilling volumes and threepenny booklets came to be more congenial to him than the reiteration of stereotyped lectures.

Mr. Morley's good work as a pioneer in one direction must not be forgotten. Long before university extension lectures were thought of, he made it his business, laborious and from a pecuniary point of view unprofitable, to spend more than half of every week in travelling about the country, lecturing in schools and halls and wherever he could find appreciative audiences on the themes that were dear to him. His example is now extensively followed, and perhaps improved upon, in more business-like fashion; but it was he who led the way.

Apart from, but also a part of, his merits as a professor of English literature was his abounding sympathy with all students, as judicious as it was unselfish. One of his old pupils, a specimen of many, has a grateful remembrance of the kindness with which Mr. Morley procured for him, when he was yet a tyro, admission to the columns of *Household Words*, and when he had become one of its regular contributors said to him, "If you take my advice you'll give up writing for Dickens. If you go on he'll spoil any talents you have by making you a mere imitator of him. Try your hand at

some more independent work." The advice was taken, and when, as the result, a book was turned out in manuscript, Mr. Morley put aside his own pressing work to spend a fortnight in carefully revising every page, and suggesting alterations that contributed greatly to such success as the volume obtained.

'ENGLISH BARDS AND SCOTCH REVIEWERS.'

66, Queen's Crescent, N.W.

THERE are at least four spurious "third editions" of this satire, and probably several others. I have now before me four copies, all of which pretend to be "third edition." One has a water-mark, "G. & R. T.," but no date. This is probably the genuine third edition. My other three copies have the water-marks of 1812, 1816, and 1817. No doubt the immense demand for the satire was a great temptation to piratical publishers; and it may be doubted whether Byron himself was very much in earnest in desiring to suppress it.

The most curious point about the book, however, and one that I do not think has been noticed before, is the fact that there is a spurious first edition of it. The satire, it is well known, was first printed in 1809, though there is no date on the title-page of it. The genuine first edition, a copy of which now lies before me, was printed on thick paper, which has no water-mark on it. About two years ago I bought at Messrs. Sotheby's a copy described as the first edition, and bearing the closest possible resemblance to the genuine book. A careful examination of it, however, disclosed the fact that it had a water-mark of 1811 (or 1812, I cannot remember exactly which it was at this distance of time) on it, and had other small variations from the genuine first edition. Why, after three or four editions of the satire had been printed, it should have been thought worth while to forge a first edition I cannot tell. Collectors of first editions at that time were not sufficiently numerous to make it worth while to forge one for their especial benefit, and ordinary purchasers at that time would probably have preferred a third or fourth edition to a first. But there is no doubt about the fact, and probably some collectors of the present day, when examining their supposed first edition, will be rather disagreeably surprised on finding that it is a spurious copy. The only edition that does not seem to have been counterfeited is the second, which is, I think, rarer than the first or any other edition, excepting, of course, the fifth. BERTRAM DOBELL.

I HAVE a copy of the original third edition of above; the title-page runs thus:—

"English Bards | and | Scotch Reviewers; | A Satire, | By Lord Byron."

I had rather be a kitten, and cry, mew!

Than one of these same metre ballad-mongers.

Shakspeare.

Such shameless Bards we have; and yet 'tis true,

There are as mad, abandon'd Critics too. Pope.

Third Edition. | London: | Printed for James Cawthorn, | British Library, N° 24, Cockspur Street. | 1810. | Printed by T. Collins, Harvey's Buildings, Strand, London."

This edition consists of 1,050 lines. It contains both preface and postscript, and foot-notes galore on almost every page, both instructive and amusing.

Your correspondent J. D. C. is quite correct in his assumption that a poet contributed a passage to the first edition omitted by Byron in the third, as the following extract from the preface testifies:—

"In the first edition of this Satire, published anonymously, fourteen lines on the subject of Bowles's Pope were written and inserted at the request of an ingenious friend of mine, who has now in the press a volume of Poetry. In the present Edition they are erased and some of my own substituted in their stead; my only reason for this being that, which I conceive would operate with any other person in the same manner: a determination not to publish with my name any production which

was not entirely and exclusively my own composition."

And he concludes his preface thus:—

"As to the Edinburgh Reviewers: it would indeed, require a Hercules to crush the Hydra; but if the Author succeeds in merely 'bruising one of the heads of the Serpent,' though his own hand should suffer in the encounter, he will be amply satisfied."

The postscript is of a very fiery character—as witness the opening paragraphs:—

"I have been informed since the present edition went to Press, that my trusty and well-beloved cousins, the Edinburgh Reviewers, are preparing a most vehement critique on my poor gentle *unassisting* Muse, whom they have already so bedeviled with their ungodly ribaldry:

Tantæne animis celestibus Ire!

"I suppose I must say of Jeffrey as Sir Anthony Aguecheek saith 'an I had known he was so cunning of fence, I had seen him damned ere I had fought him.' What a pity it is that I shall be beyond the Bosphorus, before the next number has passed the Tweed. But I yet hope to light my pipe with it in Persia."

"My Northern friends have accused me with justice, of personality towards their great literary Anthropophagus, Jeffrey; but what else was to be done with him and his dirty pack, who feed by 'lying and slandering,' and slake their thirst by 'evil speaking?' I have adduced facts already well known, and of Jeffrey's mind I have stated my free opinion, nor has he thence sustained any injury;—what scavenger was ever soiled by being pelted with mud? It may be said that I quit England because I have censured there 'persons of honour and wit about town,' but I am coming back again, and their vengeance will keep hot till my return. Those who know me can testify that my motives for leaving England are very different from fears, literary or personal; those who do not, may one day be convinced. Since the publication of this thing, my name has not been concealed; I have been mostly in London, ready to answer for my transgressions, and in daily expectation of sundry cartels; but, alas! 'the age of chivalry is over,' or, in the vulgar tongue, there is no spirit now-a-days."

I have omitted to state the water-mark is "E & P 1804." ROSA-SPINA.

It may be of interest to J. D. C. to know that, on referring to my copy of the third edition, 1810, "printed for James Cawthorn, British Library, No. 24, Cockspur Street," I find the water-mark to be "Pine & Thomas, 1812." It bears the Collins imprint, and contains 1,050 lines only. T. F. ALBERTONI WEBB.

ACCESS TO SCIENTIFIC JOURNALS.

17, Pembroke Square, May 15, 1894.

YOUR correspondent Mr. Joseph Jacobs draws attention to the difficulty of seeing the current scientific journals at the Library of the British Museum. He makes some suggestions which are worthy of the consideration of the Trustees. It may, however, be as well to remind him, and the public generally, that the Science Library at the South Kensington Museum, though primarily for the use of professors and students in the Royal College of Science, is readily accessible by all visitors. It contains a remarkably good collection of the current scientific periodicals, both British and foreign, and these are properly displayed on the tables in the reading room.

J. H. GLADSTONE.

SOCKET v. SOT.

Trinity College Library, Dublin.

FIFTY or sixty years ago in Dublin the rhyme in question ran thus:—

Where's your money?

In my pocket.

Where's your pocket?

I forgot it.

Get you gone, you

Silly (var. drunken) blockhead.

T. K. ABBOTT.

Henbury, Bristol, May 14, 1894.

WHEN a child I learnt this rhyme from my mother, who was a native of Northumberland,

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and was born in 1809. The version I was taught was as follows:—

Who comes here?
A Grenadier.
What d'you want?
A pot of beer.
Where's your money?
I've forgot.
Get along, you drunken sot.

SPENCER GEO. PERCEVAL.

My remembrance of that old nursery rhyme goes back to close upon seventy years, and the ending was always

I've forgot.
Get you gone, you drunken sot.

I must have learnt it orally, as most children do all nursery rhymes, nor do I ever recollect seeing that one in print till you gave it in your excellent journal.

A SURREY LAD.

CRAIG CHOINNACHAN.

MR. LANG'S Craig Choinnachan is better spelt Craig Choinneachan, the mossy rock (fr. *coinnach*, moss, or fog). The rock of lamentation, or "keening," would be Craig Chaoineidh (verbal subst. fr. *cooin*). But the popular interpretation may be based on some punning version dating from Montrose's time.

J. M. COLLYER.

LADY GRANVILLE'S LETTERS.

May 15, 1894.

On my return from a tour on the Continent my attention was directed to a letter, signed Verax, which has lately appeared in your paper. It blames me severely for having published a letter written by my mother nearly eighty years ago, which gives an account of a companion of Madame de Staël. Verax also accuses my mother of gross and unwarrantable misrepresentations, and of making ignorant and reckless statements without producing anything in support of such accusations.

I published the letter because it appeared to me a curious fact that Madame de Staël should have placed her confidence in a person who had committed forgery.

That there had been an act of forgery cannot be doubted. Verax himself does not deny it, and it was vouched for by Lady Morley, who was in a position to know the truth about it, and who was the last person in the world to allege it, unless she was sure it was true.

The fact that the lady in question remained till her death in the Duc de Broglie's family and her exemplary life favour the view that with regard to the forgery there must have been extenuating circumstances. Still, as the forgery is not denied, it seems to me to be most unwise to have called the further attention of the public to the subject. I suppressed the name, and felt assured that at this long distance of time the public would not take the trouble to ascertain it. This, however, I fear may not now be the case, in consequence of Verax's injudicious, although possibly well-meant communication to you.

F. LEVESON GOWER.

Literary Gossip.

SIR ARCHIBALD ALISON will review Lord Wolseley's 'Marlborough' for the June *Blackwood*. Mr. Frederick Crowest, who recently published a study of Mozart in *Blackwood's Magazine*, will contribute an elaborate article on Handel as a man and as a musician, in the course of which he discusses the question which has been mooted of the possible revival of Handel's operas on the modern stage. Col. Andrew Haggard, D.S.O., will have a gossip paper on moose shooting in the Canadian Far-West in the same number, which will also contain the opening chapters of Mrs. Oliphant's new serial novel.

In the same magazine will appear a ballad of considerable length by Mr. Laird Clowes, descriptive of the incidents in the river Pei-ho in 1859, when flag-officer Tatnall, of the U.S. navy, made use of the famous expression, "Blood is thicker than water." Some hitherto unpublished facts concerning the episode have been supplied to the author by officers who were present on the occasion, the commemoration of the thirty-fifth anniversary of which happily coincides with the visit of the U.S. cruiser Chicago to the Thames, and with the public banquet to American naval officers at St. James's Hall on the 24th inst.

In the July number of the *Cornhill Magazine* will appear the first of several papers entitled 'Gleams of Memory: with some Reflections,' by James Payn. Unlike the author's 'Literary Recollections,' these will deal almost exclusively with matters of social life.

THE Report of the Committee of the London Library, which will be laid before the fifty-third annual general meeting of the members on June 14th, remarks that the library has made satisfactory progress during the past year. A small increase of the staff has become necessary, and the assistants hitherto employed have received an increase upon the previous rates of pay. The amount of subscriptions in arrear has been considerably diminished. 1,500*l.* of debentures has been paid off, and the liability incurred at the purchase of the freehold of the house is now reduced to 12,500*l.* The sum spent upon books (1,514*l.*) is in excess of the amount spent for the same purpose in any previous year. The number of volumes added to the library during the year by purchase and gifts is 4,065, and 90 pamphlets. Mr. Jones, who has been in the service of the library for fifty years, has retired upon a pension of 200*l.* a year.

THE following note regarding Cardinal Newman's correspondence explains itself:—

"It may interest some of your readers to know that much of his correspondence with Dr. Russell of Maynooth has been appearing in a series of articles in the *Irish Monthly*, edited by that gentleman's nephew, a brother of Sir Charles Russell's (Lord Russell's, I should say).—F. M. MAITLAND."

THE *Scotsman* announces the death of Mr. Thomas G. Stevenson, one of the last links between the publishing trade in Edinburgh of to-day and that of the earlier decades of the present century. Mr. Stevenson's father, who served his apprenticeship with Ballantyne, was brought a good deal into contact with Sir Walter Scott, and figured as "Dear Jock" in the letters of the author of 'Waverley'; and Mr. Stevenson himself was fond of relating his own personal experiences of Sir Walter. He was an authority on the subject of old Scottish literature, and in his day he published many important works of antiquarian and historical interest. His wide knowledge was scarcely less conspicuous than his painstaking and accurate habits.

An article entitled 'On a Mission for Kossuth,' from the pen of Mr. Stillman, will appear in the June *Century*. It will be illustrated by a portrait and a facsimile letter.

THE proposal that the contributors to the 'Dictionary of National Biography' should

entertain their publisher, Mr. George Smith, at dinner has been cordially received by the whole body of contributors, who are over two hundred in number. Of these about one-half are expected to be present at the dinner, which will take place at the Westminster Palace Hotel on Wednesday, June 6th. Those who wish to attend should secure a ticket not later than May 23rd.

MESSRS. HUTCHINSON & Co. have nearly ready the first volume of the English translation, by Mr. Robert H. Sherard, of the 'Memoirs to serve for the History of Napoleon I. from 1802 to 1815' of Baron Claude F. de Meneval, Napoleon's private secretary. His grandson, the present Baron de Meneval, has edited the work, but the original MS. has been allowed to stand almost in its entirety. The first volume will be speedily followed by the second and third volumes. In the preface the author remarks that he will describe nothing of which he was not an eye-witness or the direct depository. It will contain details concerning Napoleon's childhood and early life, his private life during Meneval's time of service, his opinions on men and matters, and numerous letters from him on various subjects. Meneval also describes some of the campaigns in which he accompanied the Emperor. He gives many anecdotes concerning well-known personages, as well in the literary, artistic, and scientific world as in military and political circles. Some statements which the author makes with reference to Bourrienne's 'Memoirs' and "the manuscript which came from St. Helena in a manner unknown" are, it is said, likely to be interesting. Autograph letters, portraits, and hitherto unpublished documents will be included in the work.

In addition to the candidates for the Adams Professorship of Arabic at Cambridge whom we have previously named, we should mention Mr. Alexander G. Ellis, M.A., of Queens' College, Cambridge, the assistant in charge of the Arabic literature in the British Museum.

THE Clarendon Press will shortly issue an annotated edition, by Prof. Buchheim, of Halm's famous drama 'Griseldis.' The introduction will contain, besides a critical analysis of the play with its Arthurian background, a short biographical and critical sketch of the author, and the version of the Griselda story as told by Boccaccio and Petrarch, together with a general account of the literary treatment of the subject from Chaucer to our own days.

THE Oriental schools of Europe are taking advantage of the railways giving them connexion with Constantinople to make visits there with their pupils. Four professors and eight students of the Oriental School of Buda-Pesth lately went to the Turkish capital. Our Oriental schools in London may do the same when they get pupils. The distance of London from Oriental sites is not very much greater than that of Paris.

THE characters of Mr. Henry Cresswell's new novel, 'A Precious Scamp,' to be published by Messrs. Hutchinson, are chosen from the world of business men and speculators. The instability of rapidly-made fortunes is its main theme, including the story of a fraud executed with curious ingenuity.

A GROUP of German and Swiss professors have issued a circular asking for subscriptions towards a Bürger monument. June 8th, 1894, will be the hundredth anniversary of the death of Gottfried August Bürger, "the great master of the popular German ballad literature." It is suggested that the monument should be erected over his grave in Göttingen. It was in Göttingen that the young student of theology was made a ballad-writer by the study of Bishop Percy's 'Reliques,' and here he wrote his 'Lenore.' The grave is now marked only by a weather-beaten column. The circular is signed, amongst others, by Schnorr von Carolsfeld and Karl Franzel, of Berlin, J. G. Fischer, of Stuttgart, Müncker, of Munich, and the Swiss literary historian D. Bächhold, of Zurich. Subscriptions will be thankfully received by the Dieterich'sche Buchhandlung at Göttingen, the house which originally published Bürger's poems.

THE decease is announced of M. Johnson, for many years the London correspondent of the *Figaro*.

THE Grolier Club of New York proposes to form an exhibition, the *Critic* says, of the first editions of one hundred of the greatest works in English literature.

IN the report of the Curators of the Bodleian the Shelley collection, given by Lady Shelley and mentioned in these columns about a year ago, fills a conspicuous place. Most of the other facts chronicled regarding the library have been already mentioned in these columns. Mr. Hussey has presented some valuable coins, and Mr. Oman has nearly finished his catalogue of Anglo-Saxon coins.

A *Bullettino Senese di Storia Patria* is to be issued by the Accademia dei Rozzi.

THE Amir of Afghanistan is engaged in writing his autobiography, and has already completed fifteen chapters, bringing events up to the close of the Durand Mission. The work is said to throw a curious light on the relations between Abdurrahman and the Indian newspapers at the time of his exile in Russian Turkistan.

THE Parliamentary Papers this week include Return showing the Number of Experiments performed on Living Animals in 1893 (4d.); Code of Regulations for Evening Continuation Schools, England and Wales (3d.); and Convention between Great Britain and Austria-Hungary for the Establishment of International Copyright (1d.).

SCIENCE

Civil Engineering Series.—Tidal Rivers. By W. H. Wheeler. (Longmans & Co.)

A SERIES dealing comprehensively and concisely with the principal branches of civil engineering would be valuable to engineers in practice as well as to those studying for the profession. Books, however, on bridges, tunnels, railways in mountainous districts, irrigation works, and water supply are much more needed than the subject which has been chosen for the first volume of the proposed series; for tidal rivers have been fully dealt with in tolerably recent publications, to which reference has been made

by Mr. Wheeler. Moreover, in such a series non-tidal rivers and canals would have fitly been comprised in the same volume with tidal rivers, thereby devoting a single book to inland navigation; and these three subjects might have received amply adequate treatment in the 455 pages over which the present work extends.

The book is nominally divided into three parts, namely, (1) hydraulics, (2) improvement, and (3) navigation; but this judicious sequence is not adhered to in the arrangement of the chapters. The first chapter reveals great carelessness in spelling well-known names (which is continued through the book), and negligence in revising proofs. Thus we always find Whewel, Sir James Douglas, and Bounceau for the French engineer Bouniceau, and occasionally Telford, Humphrys, Abbott, Airey, and Scott-Russel; whilst La Mailleraye, a place on the Seine frequently referred to, has been converted into St. Mailleraye, and Capt. Eads, the American civil engineer, has been promoted to be General Eads long after his death. Confidence in the accuracy of the author and in his acquaintance with original authorities is naturally shaken by these mistakes; and, unfortunately, the existence of more serious errors is not calculated to restore it. For instance, experiments on the Seine are attributed to Mr. Franzius, the engineer of the Weser; the distance apart of the crests of the two tidal waves, on opposite sides of the earth, is stated to be 5,400 miles, whereas half the circumference of the earth is about 12,440 miles; and the width of the extensive delta of the Mississippi is said to be only two miles. Students will be puzzled by the statement, on p. 49,

"that the maximum velocity on the Elbe lies at the surface, or very near it; that the maximum velocity is directly above the bed, and the mean at four-ninths of the depth above the bed"; and persons with only slight scientific knowledge will be astonished to learn that "as the pressure of the atmosphere is decreased and the mercury rises the water in the ocean is depressed."

The book opens with a brief sketch of the development of hydraulic science and references to some of the literature on the subject. In the second chapter several well-known works are enumerated, concerning not only tidal rivers, but also canals, harbours, docks, and lighthouses; whilst the next chapter treats of the flow of water. The progress of the flood tide up a river is a complicated problem, for the tide in its gradual rise backs up the descending stream; and in order to obtain a steady influx, and to extend the tidal influence to the furthest practicable distance up a river, the channel should gradually diminish inland. The author, however, only deals with the case of steady downward flow in a uniform channel, and considers the simplest formula most applicable to tidal rivers. He overlooks the fact that the formulae drawn up by various hydraulicians are purely empirical, being based upon observations, and states as a mathematical axiom that "resistance is proportional to the square of the velocity with which the water is moving." He proceeds, on p. 48, to equate the accelerating force of gravity to the retarding forces, arriving at a formula $S \times g = R \times V^2 \times C$, which, in making

the velocity vary inversely as the hydraulic radius for the same slope, is manifestly erroneous; is at variance with Chezy's formula, $V = C \sqrt{RS}$, which is given on pp. 7, 57, and 446; and is inconsistent with the self-evident propositions which he gives as deductions from his formula, such as "the greater the hydraulic mean depth, the greater the velocity." In the discussion of the variable motion of the particles of a stream, cause and effect are confused; for the whirling motion is due to irregularities in the river-bed, and not the cause of them; and pools and shoals in rivers are the result of differences in the strata forming the bed, or variations in width. Some useful particulars are given in chap. iv. of the amount of material carried along by various rivers. In the following chapter the subject of tides is considered; and Mr. Wheeler very properly contrasts the navigable condition of rivers flowing into tideless seas, such as the Nile, the Mississippi, the Danube, and others, with the Thames, the Humber, the Severn, and other tidal rivers. After a few simple definitions and general statements as to the tides, the theory of the tides is explained as follows:—

"The attractive force of the luminaries is at its maximum at the meridian or part directly under them, and diminishes to the horizon, and is less at the nadir than at the zenith. The water, therefore, being drawn up by the luminaries and pressed laterally by terrestrial gravity, assumes the form of an elliptical spheroid."

It is not explained why terrestrial gravity should only exert its attraction laterally, or why the tidal wave should appear at all at the nadir; and the paragraph indicates that the author has not mastered the equilibrium theory of the tides, in which the second tide is explained by the earth being drawn away by attraction from the waters on its far side, just as the waters on the side nearest to the attracting mass are drawn away from the earth. The author exhibits his ignorance of the elementary properties of the ellipse in the following remarkable passage:—

"The earth, with the moon, revolves round the sun in a year, and her orbit also being elliptical, is sometimes nearer to the sun, and at other periods of the year further away. The periods of *perihelion*, or nearness, are at the equinoxes in March and September; and she is furthest away, or in *aphelion*, at midsummer."

Mr. Wheeler is clearly unaware that in an elliptical orbit there can be only one point of minimum distance from the sun, at the opposite extremity of the major axis to the point of maximum distance, and that the earth is, therefore, nearest to the sun in midwinter, the actual date in 1893 being December 31st.

In the chapters on the physical conditions of tidal rivers, and on bars and littoral drift, a considerable amount of useful information has been collected from various sources, wherein Mr. Wheeler is a safer guide than in theories. The statement that, "although there may be exceptions, the material which a river has to deal with is supplied from the interior, and not from the sea," is not in accordance with facts in the case of tidal rivers. Bars at their mouth are of marine origin; and some tidal rivers, as pointed out by the author, are deflected near their outlet by drift along the coast. Moreover, in some

instances, considerable quantities of material are brought into rivers by the flood tide. Mr. Wheeler, however, is anxious to prove, in his chapter on training, that training works are incapable of effecting more than a transposition of sand in an estuary, and consequently endeavours to explain away any facts unfavourable to his theory. He supports his view by stating "that training does not create material"; but, unfortunately, most tidal rivers provide ample alluvium, derived from inland or from the sea-coast, to produce large accretions in portions of an estuary sheltered by training walls or any other means; and Mr. T. Stevenson, whom he quotes in support of his opinion, expressed opposite views very strongly in an address delivered at Edinburgh in 1884, to which the author makes no allusion. In discussing the formation of bars of sand, after propounding a peculiar view as to the action of the current, Mr. Wheeler proceeds to say:—

"Bars having been once formed and subsequently maintained by the action set up by their shape, if removed by dredging, are not liable to be reformed, unless in situations where there is a strong littoral drift, and the ebb current is not sufficient to keep this out of the channel."

It is difficult to understand how a bar can be formed and maintained by the action set up by its shape, or why a bar should not, after being levelled by dredging, be formed again by the same causes which originally produced it. His objection to the "axiom that the movement of littoral drift is in the direction of the prevailing wind" is based on the ground that, on the English coasts, the drift is in the direction of the flood tide, whereas the prevailing wind throughout the country is south-west. The strongest winds, however, blowing from the sea, which really affect the littoral drift, happen to coincide in direction with the flood tide along the British coasts; whilst the author appears to entertain a highly exaggerated notion of the tidal action, in saying that

"every particle of water is set in motion from the surface to the bottom. The momentum given to such an enormous mass of material is something stupendous, and can hardly be realized, even when its effect on our shores is considered."

In chap. viii., on the principles of improvement, Mr. Wheeler prefaces quotations of the principles laid down by various authorities by a series of principles drawn up by himself, which, however, are couched in such vague terms as to be of little practical value, as, for instance, "2. That all schemes for improving or altering channels should be designed in accordance with the laws of nature as defined by science." In the chapter on training rivers a description of works on the tideless Mississippi is inserted; and the unduly long chapter on river improvement contains accounts of the works in the Danubian delta and of the Manchester Ship Canal, which, although interesting in themselves, are out of place in a book on tidal rivers, and might lead persons to imagine that the problems involved in the improvement of tidal and delta-forming rivers must be very similar. The three practical chapters on dredging, buoying and lighting, and surveying tidal rivers contain much valuable information; and the interesting little chapter on tidal models

refers to a novel method of investigating the flow of currents, and the effects of training works in estuaries. The final chapter, on examples of river improvement, extending over ninety-three pages, should have been subdivided, and it ought to have preceded the two chapters relating to navigation; whilst the chapter on surveying should have been placed earlier in the book.

In appendix ii. Mr. Wheeler has tried to supply a glossary of French technical terms relating to tidal rivers and navigation, a good idea in itself, but one which requires care and a fair knowledge of technical French. His competence for this self-imposed task may be gauged by the two following titles of French publications in his book, which might easily be multiplied, namely, 'Principes d'Hydrauliques' and 'Memoir sur la Puissance Hydraulique des fleuves a Marée.' After this we can hardly be astonished to find such words as "Boie (creek)," "Dragage," "Douce eau," "Fanal fixée," and "Oüeste," which no student will ever find in any French book, and which a reference to an ordinary French dictionary would have corrected; whilst other expressions, such as "Eau fraîche," "Eau morte," "Eau vive," and "Phare flamboyant," do not bear the meanings which the author has given them. It is much to be regretted that Mr. Wheeler, from want of ordinary care, ignorance of the limits of his knowledge, and theoretical views based on insufficient data, has introduced numerous errors into his book; for the practical part of the volume, though admitting of better arrangement and less repetition, contains a good deal of valuable information, collected largely from the *Proceedings* of the Institution of Civil Engineers, and also from various other sources, together with the results of the author's own experience.

The publishers' part of the work has been well performed, for the print is clear and good, and the numerous woodcuts illustrating the text are most distinct. The only matter for regret is that the plans of some rivers have been divided into two, and the plan of the Mersey into three parts, which might have been avoided by merely turning the figure round in most cases, and by one or two folding plates. If the succeeding volumes announced by the publishers are carefully written in a concise and competent manner, the series will prove of great advantage to the civil engineering profession.

A LETTER OF GALILEO.

Salò.

READERS of the *Athenæum* may like to see the following new letter of Galileo:—

ILLUSTRIOUS SIR,—As I wrote to your Lordship in my last letter, I had sought to induce a friend of mine to undertake the instruction of the daughter of the illustrious Marquis, but finally he has written to me three times to excuse himself from accepting the offer, as you will see by the letter which I send you in order that you may make its contents known to the Marquis. I know of no one else who would be adapted; I wrote about it to Signor Guidobaldi so that he might see if there was a suitable person to be found in Urbino or elsewhere, but I fear it will be very difficult. I wish that I could be near that gentleman, as I should account it a very great good fortune to have the honour of cultivating so rare a talent; but as nothing can be done at this distance, I must content myself with my willingness to be of use. Your Lordship is eagerly expected here; I do not know for which of our sins you make yourself so long desired, tormenting us by keeping us between hopes and fears. I beg you

either to come or at least not to hold any longer in suspense your many servants and friends. Please kiss the hands of the Signori Nichissoli and favour me again with some command. May our Lord prosper you.

Your obliged servant,

GALILEO GALILEI.

Padua, 14 June, 1596.

To whom the letter was addressed I cannot say, but the Marquis whose young daughter the writer shows so charming and modest a desire to teach was the Marquis Pallavicini, who was then living at the palace near Salò, which had been built by his father, generalissimo of the Venetian forces. The letter was found in a sack of old documents hidden away in a loft during the revolutionary era of 1796, when the palace was already in the possession of the Martinengo-Cesarescos, to whom it was sold in the middle of the seventeenth century. But the Pallavicinis left behind a great quantity of old letters. That of Galileo has been only recently discovered.

E. MARTINENGO-CESARESCO.

SOCIETIES.

ROYAL.—May 10.—Right Hon. Lord Kelvin, President, in the chair, followed by Sir J. Evans, Treasurer.—Prof. Mendeleeff (Foreign Member) and Mr. B. N. Peach were admitted into the Society.—The list of candidates recommended for election into the Society was read from the chair.—The following papers were read: 'Preliminary Report on the Results obtained with the Prismatic Cameras during the Total Eclipse of the Sun, April 16th, 1893,' by Prof. Lockyer.—'Researches on Modern Explosives: Preliminary Communication,' by Messrs. W. Macnab and E. Ristori.—'On the Leicester Earthquake of August 4th, 1893,' by Mr. C. Davison.—'The Total Solar Eclipse of April 16th, 1893: Report on Results obtained with the Slit Spectroscopes,' by Capt. Hills.—'The Composition of Atmospheres which extinguish Flame,' by Prof. Clowes.—and 'The Stresses and Strains in Isotropic Elastic Solid Ellipsoids in Equilibrium under Bodily Forces derivable from a Potential of the Second Degree,' by Mr. C. Chree.

GEOLOGICAL.—May 9.—Dr. H. Woodward, President, in the chair.—Col. F. T. Hobson was elected a Fellow.—The following communications were read: 'Carrock Fell: a Study in the Variation of Igneous Rock-masses: Part I. The Gabbro,' by Mr. A. Harker.—'The Geology of Monte Chaberton,' by Mr. A. M. Davies and Mr. J. W. Gregory.—and 'Cone in Cone: how it occurs in the Devonian (?) Series in Pennsylvania, U.S.A., with further details of its Structure, Varieties, &c.,' by Mr. W. S. Gresley.

SOCIETY OF ANTIQUARIES.—April 24.—Anniversary Meeting.—Mr. A. W. Franks, President, in the chair.—Rev. Dr. Sparrow Simpson and Mr. J. G. Waller were appointed scrutators of the ballot.—The following were elected members of Council and officers of the Society for the ensuing year: President, Mr. A. W. Franks; Treasurer, Dr. E. Freshfield; Director, Mr. F. G. Hilton Price; Secretary, Mr. C. H. Read; Other Members of Council, Lord Dilloun, Sir E. A. H. Lechmere, Sir J. Evans, Sir O. Roberts, Rev. Canon Browne, Messrs. Alma Tadema, Brabrook, Fox, Hilton, Keyser, Leveson-Gower, Lyte, Middleton, Norman, Payne, Price, Stephenson, and Welch.—The President delivered his annual address, in which he referred in suitable terms to deceased Fellows, and passed in review the principal events connected with the Society and its administration during the past year. He also referred to the disastrous proposal for submerging the beautiful Island of Philæ and its temples by the construction of a dam across the Nile immediately below it.

May 4.—Mr. A. W. Franks, President, in the chair.—Rev. Dr. Cox exhibited four small *azulejos*, or Spanish-Moresco tiles. These tiles were well enamelled in various colours and of unusual and effective patterns. They were found in the debris of the once famous Cistercian abbey of Meaux, in Holderness. They are of early sixteenth century date, and could not have found their way to Yorkshire until shortly before the dissolution of the monasteries. Spanish tiles of this character have hitherto only been found in the west of England, chiefly at Bristol, with which port Spain had a considerable trade. Their appearance in Yorkshire so far inland is not a little remarkable. Dr. Cox considered that they had probably come to the monastery with Spanish wine up the small canals that the monks had cut to connect them with the river Hull. Two cases of similar tiles were kindly lent by the authorities of the South Kensington Museum to illustrate the Meaux examples. One of these

cases had fine specimens from Spain, including a purely Moorish one, circa 1300. The other case had a collection from several Bristol churches, which had lately been acquired.—Mr. Copeland exhibited a number of Anglo-Saxon antiquities from Grove Ferry, Kent, which were described by Mr. Payne, who also exhibited other antiquities of the same period found at Teynham and Dover.—Mr. Hard, through Mr. Leader, exhibited a fine and perfect Roman pig of lead found on Matlock Moor, Derbyshire.—Rev. Dr. Cox gave an account of the finding of this pig on March 24th, close to the place where one was found last century. It was very near the surface, and a large stone lay over it. Dr. Cox thought that this and others discovered in like places had been hidden by fraudulently-minded workmen. He considered that this pig afforded another proof of the correctness of the late Mr. Thompson Watkin's opinion in placing the Derbyshire station of Lutudæ at Wirksworth, and not at Chesterfield. Immediately below where the pig was found was proof that it had been smelted on the spot.—Mr. Haverfield also made some remarks upon this important discovery, of which the following is an abstract:—The new-found pig of lead is inscribed with a formula, which, like all such formulae, is abbreviated. We have the names of the manufacturer or lessee and of the mine in the genitive, and we may complete it "the lead of P. Rubrius Abascantus from the mine of Lutudæ," the inscription being (divested of ligatures) P. RVBRI. ABASCANTI. METALLI. LVTVDAESENSIS. The last word stands for *Lutudænsis*, a being dropped phonetically, and is omitted, according to the common rule, for want of space. Lutudæ is the mining district which we used to call Lutudæ, mentioned in the Ravenna geographer and on several pigs of lead, and lying undoubtedly somewhere in Derbyshire. The peculiarity of the Lutudænsian mines, compared with the other British lead workings, was that they were apparently worked by lessees, and not directly by the State, the owner of minerals in Roman law. To the present day the Derbyshire mining laws have peculiar features, but no explanation has ever been offered as to the difference in working under the Romans; indeed, this difference has been hitherto overlooked. The date of the pig exhibited is uncertain. The lettering is good, but not necessarily very early, and may belong to the second century, though criticism of this sort is usually unprofitable.

MICROSCOPICAL.—April 18.—Mr. A. D. Michael, President, in the chair.—Dr. W. H. Dallinger directed attention to a stereoscopic photomicrograph of *Heliopecten* which had been presented to the Society by Dr. W. C. Borden, of New York.—Dr. Dallinger read a short paper from Dr. H. G. Pfaff in reference to a method which he had adopted for the examination of some of the old immersion objectives.—Mr. J. W. Brown exhibited a home-made microscope.—Prof. F. J. Bell read a letter from Mr. C. J. Pound describing the laboratories of the Stock Institute of Queensland, which had recently been instituted for the purpose of investigating the nature and causes of animal diseases in that colony.—Mr. J. G. Grenfell read a paper 'On the Tracks, Threads, and Films of Oscillatoria and Diatoms,' illustrating his subject by diagrams and specimens.—Mr. T. Comber and the President made some remarks on Mr. Grenfell's paper.

METEOROLOGICAL.—May 16.—Mr. R. Inwards, President, in the chair.—Mr. W. Ellis read a paper 'On the Relative Frequency of Different Velocities of Wind,' in which he discussed the anemometer records of the Greenwich Observatory for the five years 1888-1892, with the view of ascertaining the number of hours during which the wind blew with each of the different hourly velocities experienced during the period. The results of this discussion show that the wind blew for the greatest number of hours with the hourly velocities of ten and eleven miles.—Mr. W. Marriott gave an account of a series of observations 'On the Audibility of "Big Ben" at West Norwood,' which he had carried on for five years. The clock tower at Westminster is five and a half miles distant from the point of observation in a north-by-west direction. The observations were 976 in number, and were made at the hours of 9 A.M. and 9 P.M. The bell could be heard more frequently in the evening than in the morning, and on Sundays it was more frequently audible than on weekdays. The direction of the wind most favourable for hearing Big Ben was between west and north. The observations were also discussed in relation to temperature, moisture, cloud, and barometric pressure.—A paper by Mr. A. W. Moore was also read 'On Earth Temperatures at Cronkbourne, Isle of Man, 1880-1889.'

MATHEMATICAL.—May 10.—Prof. Greenhill, V.P., in the chair.—The following communications were made: 'On the Kinematical Discrimination of the

Euclidean and Non-Euclidean Geometries,' by Mr. A. E. H. Love, 'Permutations on a Regular Polygon,' by Major P. A. Macmahon, 'The Stability of a Tube,' by Prof. Greenhill (Dr. J. Larmor in the chair), and 'Researches in the Calculus of Variations: Part V., The Discrimination of Maxima and Minima Values of Integrals with Arbitrary Values of the Limiting Variations; Part VI., The Theory of Discontinuous or Compounded Solutions,' by Mr. E. P. Culverwell.

PHYSICAL.—May 11.—Mr. W. Baily, V.P., in the chair.—A mathematical communication 'On Electromagnetic Induction in Plane, Cylindrical, and Spherical Current Sheets, and its Representation by Moving Trails of Images: Part I. General Equations,' by Mr. G. H. Bryan, was read by Dr. C. V. Burton, who also explained some of the parts in greater detail.—A paper 'On Dielectrics' was read by Mr. R. Appleby.

HUGUENOT.—May 9.—Annual Meeting.—Sir H. W. Peek, Bart., in the chair.—Messrs. L. W. de Grave, L. Landon, C. D. La Touche, and E. P. Leffevre, Misses E. L. de Grave and J. Gilligan, and the Signet Library, Edinburgh, were elected Fellows.—The report of the Council and the President's address were read.—Sir H. Layard was re-elected President, and the Council and other officers were elected.

BRITISH ORNITHOLOGISTS' UNION.—May 9.—Annual General Meeting.—Mr. P. L. Slater in the chair.—The report of the Council gave a flourishing account of the finances, a good balance having been carried over after payment of the expenditure on the *Ibis* for 1893. One vacancy in the Union had been occasioned by death and four by resignation since the last anniversary, and the Union was stated (then) to consist of 240 ordinary Members, besides the Honorary and Foreign Members.—There were seventeen new candidates for election.—The new Members having been balloted for, Lord Lilford was re-elected President and Mr. F. D. Godman Secretary for the ensuing year; and Lieut.-Col. L. H. Irbis and Mr. W. T. Blanford were placed on the Committee in lieu of two retiring Members.—It was agreed that a new (seventh) series of the *Ibis* should be commenced in 1895, with the thirty-seventh volume, and that Mr. P. L. Slater and Mr. Howard Saunders should be appointed joint editors of it.

MEETINGS FOR THE ENSUING WEEK.

- MON. Surveyors' Institution, 8.—A Theory concerning the Primary Cause of the Depression in Trade and Agriculture, Mr. T. W. Hudson.
- Aristotelian, 8.—Symposium, 'The Nature and Range of Evolution.'
- Geographical, 8.—Journey in the Hadramaut, Southern Arabia, Mr. J. Theodore Bent.
- TUES. Royal Institution, 3.—The Modern Microscope, Dr. W. H. Dallinger.
- Statistical, 7½.—Statistics of Litigation in England and Wales since 1850, Dr. J. Macdonell.
- Civil Engineers, 8.—Recent Types of Ferry-Boats, Mr. A. Brown.
- The Hickenhead Ferry-Boats Wirral and Mersey, Mr. C. Jones; Ballot for Members.
- Society of Arts, 8.—Decorative Art in connexion with Elementary Education, Mr. S. Inge.
- WED. Geological, 8.—Stratigraphy of the Libyan Desert of Egypt, Capt. H. G. Lyons; 'Geology of South-Eastern Africa' and 'The Occurrence of Dolomite in South Africa,' Mr. D. Draper; 'Contributions to the Geology of British East Africa: Part I. The Glacial Geology of Mount Kenya,' Mr. J. W. Gregory.
- Society of Arts, 8.—Liquid Fuels, Mr. G. Stockfleth.
- Folk-lore, 8.—The Omens of the Thugs and their Relation to European Folk-lore of Birds and Beasts, Mr. F. Scossion; 'The Sacred Wells of Man,' Mr. A. W. Moore; 'Manx Proverbs,' Mr. G. W. Wood.
- Antiquaries, 8.—Norman Sculptured Capital from Lewes Priory, Sussex, Mr. R. Allen; 'Unique Medal of Federico, Duke of Urbino, in connexion with the Order of the Garter,' Mr. C. Robinson; 'Historical Notices of Robert Stillingfleet, Bishop of Bath and Wells,' the Dean of Wells.
- THURS. Royal Institution, 3.—Egyptian Decorative Art, Prof. W. M. Flinders Petrie.
- Society of Arts, 4½.—The Commerce of Siam in Relation to the Trade of the British Empire, Mr. C. S. Leckie.
- Electrical Engineers, 8.—Discussion on 'Cost of Electrical Energy.'
- Historical, 8½.—The Educational Organisation of the Mendicant Friars in England, Mr. A. G. Little.
- FRI. United Service Institution, 3.—Lessons from the Past for the Future, Lieut.-Col. G. F. R. Henderson.
- Architectural Association, 7½.
- Society of Arts, 8.—New South Wales, Mr. J. Ingalls.
- Royal Institution, 9.—The Development of the Astronomical Telescope, Sir H. Grubb.
- SAT. Royal Institution, 3.—The Stage and Society, Mr. H. W. Lowe.
- Botanic, 3½.—Election of Fellows.

Science Gossip.

THE second soirée of the Royal Society, to which ladies are invited, is announced for Wednesday, June 13th.

THE following fifteen candidates were selected on Thursday, the 10th inst., by the Council of the Royal Society, to be recommended for election into the Society:—Mr. W. Bateson, Mr. G. A. Boulenger, Dr. J. R. Bradford, Mr. H. L. Calender, Prof. W. W. Cheyne, Mr. R. E. Froude, Prof. M. J. M. Hill, Prof. J. V. Jones, Mr. A. E. H. Love, Mr. R. Lydekker, Mr. F. C. Penrose, Dr. D. H. Scott, the Rev. F. J. Smith, Mr. J. W. Swan, and Mr. V. H. Veley.

A MISSION charged with collecting natural history specimens in Greece, under the conduct of Mr. Ottomar Reiner, director of the museum at Sarajevo, in Bosnia, is now engaged in explorations which will be extended over four months.

THE June number of the *Century* will contain an article on Mr. Edison's kineto-phonograph, with an introduction by Mr. Thomas A. Edison.

THE late M. Tempel's second periodical comet, which was discovered by him on July 3rd, 1873, found to have a period of about 5½ years, and observed again in the autumn of 1878, but not seen at the returns due 1883 and 1889, was re-detected by Mr. Finlay at the Cape Observatory on the night of the 8th inst. Its appearance is described as circular, less than 1' in diameter, brightness that of a star of the eleventh magnitude or somewhat fainter, with central condensation, but no tail. At the present return it will be reckoned as comet c, 1894. The distance from the earth is now diminishing, but that from the sun increasing.

FINE ARTS

THE ROYAL ACADEMY.

(Second Notice.—Figure Pictures and Portraits.)

STARTING in Gallery I. to look at the remaining historical and genre pictures, which occupy more space than anything except the portraits on the walls at Burlington House, we first come upon Mr. J. W. Nicol's *Last of the Florencia*, 1588 (No. 5), a party of killed Highland peasants hoisting out of a furious sea a treasure chest wrecked in a vessel belonging to the Spanish Armada. The composition—a quality not so carefully studied in the Academy as it ought to be—is so good, while the expressions and attitudes are so appropriate and sincere, that the drawing deserved far more care. Much of it unfortunately is bad, and the painting tends to be dirty. The effect is too dull for out-of-doors light.—*Harbour Steps* (33), Mr. T. Graham's clever design, is, like too many of the contributions to this exhibition, merely a sketch for a picture, displaying commendable feeling for colour of a conventional sort, but otherwise coarsely touched, somewhat dirty in its local colours, and, where it is drawn at all—there is no drawing in the face or the draperies—so badly drawn that Mr. Graham's reputation as a draughtsman, even of the humblest sort, has yet to be made.—*By the Duck Pond* (36) is the uncouth title of a rough effort of Mr. H. H. La Thangue's to render the effect of sunlight on a country girl's flesh and red dress against a sheet of bright blue water. Barring its crudities of draughtsmanship and surface, it is not ineffective, so far as it goes; but, like a number of pictures of this class by artists of Mr. La Thangue's standing, the canvas employed is at least four times as big as would have perfectly well sufficed for anything which is represented, or even suggested; and in the unhappy disproportion of beauty, knowledge, and completeness to the bigness of its canvas, *The Song of a Lark and the Blind Girl* (596), by the same artist, is even more outrageous than 'By the Duck Pond.' The employment of these monstrous canvases seems to be the outcome of a sort of pictorial gambling. Big pictures are more likely to catch the public eye than those of reasonable size, and for the sake of being looked at the painters incur the risk of not being hung at all. The danger is, of course, considerable, but it is lessened when the work is a showy one, calculated to be seen at a distance, and the subject is fetching. The result is disastrous to art, and it becomes more so every year. It is needless to say that the remedy is in the hands of the Academicians. Mr. La Thangue has likewise contributed *Some Poor People* (545), which, like most pictures of its kind, is curiously unin

teresting and ugly; but it is far more modest than most of its class, far superior to the mass of them in its harmonies of colour and tone, and more homogeneous.

With all its cleverness and conventional *chic*, the *Contadina Italiana* (39) of Mr. A. Salvetti is coarse and dirty in touch and colour, defects which are common in the Academy. To find an Italian "pot-boiler" of this low type in Gallery I. at Burlington House is, indeed, an unpleasing experience for the critic.—The painting in Mr. Lutyens's *Vicar's Daughter* (41), a life-size, whole-length damsel in a white dress, is by no means so pure and bright as it might be; on the other hand, the maiden's face is extremely sweet and natural, while the demeanour and attitude of the figure are spontaneously designed and fresh. The worst fault of the work is the treatment of the draperies, which might profitably be repainted from the ground.—The homogeneity of the next picture we have to mention, No. 49, Mr. W. Langley's group of an old woman consoling a girl weeping for the loss of her sailor lover, is a striking contrast with the brightness of No. 36 and the dinginess of Mr. Lutyens's draperies. Mr. Langley's work is, perhaps, the best example the year has produced of the School of Newlyn. It formerly included some capital young painters, the best of whom have already deserted, while some of those who were highly promising and did well for a time have incurred that sort of nemesis which overtakes all art not based on serious, earnest, and severe studies. Even Mr. Bramley, whose abilities no one will deny, has scarcely escaped a catastrophe which it will be well for Mr. Langley to contemplate. In the painting of No. 49 the influence of the lamp is ominously obvious. The stone pier is, of course, that of Newlyn, with its little beacon, and the effect of summer calm upon the lovely Gwavas Lake is well felt, while the moon and sun contend in filling the evening sky with the warmest light. The passion of the sorrowing girl is touchingly represented, sincere, and simple; the tenderness of the old woman is as pathetic as it is natural; her face, too, is well painted; the whole is homogeneous and good in colour and tone, while the design embodies the sorrowful motive of the motto, "*Never morning wore to evening but some heart did break.*"—The homely spontaneity of No. 49 is acceptable, but the artificiality of Mr. C. E. Perugini's *The World Forgetting* (62) is most unwelcome. This group of lovers on a bench is really too sentimental. Not even Mr. Marcus Stone is so sentimental as Mr. Perugini, whose background seems to be part of an opera scene; whose lovers are unknown out of operatic Arcadia; while in the whole of this extremely pretty picture there is not a trace of masculine spirit.—Mr. J. W. Waterhouse's *Field Flowers* (82) embodies most of the merits of that painter, keeping, colour, and a broad, though rather heavy touch.—Those pretty trifles, *Summer Fruit* (90) and *Winter Berries* (92), represent Mr. Marcus Stone at his weakest, and are painted like chromolithographs. If this graceful artist indulges in such facile amenities as these, what can be expected of him in *A Stolen Kiss* (197), where a nice young gentleman seems to be beginning a courtship by snatching a kiss from a damsel sleeping, or pretending to sleep, on a garden bench? It was only last year that, to the delight of his friends, Mr. Stone married those very foolish young persons, his models of many years. Can it be that he has found a second pair of pretty fools whose amorous career he intends to illustrate in all its tender incidents?—A clever, thinly treated, and insufficient sketch, *Autumn* (93) is the work of Mr. L. P. Smythe, an artist who ought to do better than paint thus a group of children burning weeds in a landscape so feeble that it has not even so much solidity as the *Rita* (100) of Mr. W. Spindler, a clever sort of Salon

picture, a skilful harmony in blue, rose, and grey. We notice with pleasure that 'Rita' is placed in a frame the silver of which is in excellent keeping with the coloration of the picture it encloses. In a few other instances similar good judgment is apparent, and the painters have wisely harmonized their pictures and their frames. Nothing is commoner at the Salon than this; nothing is rarer at the Academy, or, indeed, in private English collections.

A very ambitious, highly artistic, and interesting exercise in colour and tone is Mr. J. H. Lorimer's *The Eleventh Hour* (104). The bride is gaunt and elderly, and the child bridesmaids are unnecessarily quaint: still, despite its crude handling and the extreme slightness of the work, the technique of this picture is not without valuable indications that Mr. Lorimer paints better than he ever did before and with a fine perception of his subject, its coloration, harmonies of tint and tone, together with truthful breadth and lighting of a choice sort. The illumination and limpidity of the picture are obviously due to nature studied with care, sympathy, and feeling. Chromatically this is a capital exercise in variously warm whites of differing tints. In these respects 'The Eleventh Hour' is one of the most interesting and instructive, as well as one of the very few original pictures in the exhibition.—Another original picture hangs near it, Mr. S. Goetze's *St. Sebastian* (116), two fair and stately ladies lamenting over the corpse of the martyr, which, stretched upon the funeral pyre, lies supine in the arms of one of the mourners. The pathos of the design is intense; the composition of the three figures and the landscape beyond the pyre is remarkably good; there is passion in the ladies' attitudes, expressions, and actions; and the poetry of the whole is heightened by the sympathetic expressiveness of the landscape, a vast plain, where a pallid river glimmers here and there as it winds amid cypresses and bluish mists while the twilight deepens. The worst we can say of Mr. Goetze's picture is that the half shadows and deeper tints of the flesh are much too brown, and that the corpse of St. Sebastian might have been better drawn.—*Ages Ago* (141) may be called a subject portrait of a little girl in an old-fashioned white sprigged muslin dress and a crimson petticoat, such as the artist, Mr. W. C. T. Dobson, has often affected. It is decidedly pretty and naive; the carnations are free from that brown under-tint which marred so many of the Academician's quasi-German studies from nature. *Nelly* (226) is confessedly a portrait by the same; it is very pretty, and the colour is pleasant, though the flesh seems to us not quite so fresh as that of 'Ages Ago.'

Roundheads Victorious (153) is one of those quasi-military pictures in which few English painters succeed completely, and with which Mr. E. Crofts is seldom more than moderately fortunate. Nothing could be more obvious than every expression and motive in this commonplace design, although some of the faces are in an *ad captandum* way suitable to the subject, and the picture as a whole reminds us of a set-piece on the stage rather than of a work of art. One of the charms of military subjects as they are painted in France is the crisp firmness and exquisite precision of the delineation of details, such as costumes and weapons; but Mr. Crofts is content to draw in a slovenly way, to touch his canvases without the desired precision, and to use pigments which are at once neither clean nor clear: for instance, in this case, the brown shadows belie the truth of a snow piece. Of the exquisite precision, firmness, and purity which form the most precious feature of French art of this kind, not a few English painters of the calibre of Mr. Frith, in his 'Derby Day' and 'Ramsgate Sands,' have supplied good models to artists who, if they will not follow French types, need only go so far as

the National Gallery to see what sort of execution they ought to adopt. As it is, no one seems to concern himself with painting for its own sake, or to follow the examples of Ward, Frith, and other brilliant executants. To make a dashing sketch of energetic figures and obvious incidents suffices to painters like Mr. Crofts. There are various sketches of martial subjects, such as No. 153—it will hardly do to call them pictures—in Burlington House, not one of which could, for power and completeness, be compared for a moment with those of "Military England" by Mr. Prinsep Beadle, which are now in the Fine-Art Society's gallery. The like of these are not to be found in the Academy.—If Mr. A. Hacker thinks the poor melodrama he calls the *Temptation of Sir Percival* (154) is a worthy illustration of the 'Morte d'Arthur,' he is most egregiously mistaken. Weak and trivial as the painting is, the design has still less animation and *verve*, and the whole thing is a mistake and out of harmony with the theme. *Maude* (396), a young woman reading, being less ambitious, is less conspicuously a failure. Its weakness and flatness need offend no one. On the other hand, Mr. Hacker's portrait of *E. Onslow Ford, Esq.* (440), puts the newly elected Associate in a welcome and unexpected light as a sympathetic portrait painter. The accomplished sculptor of Shelley's monument is here to the life, an animated figure so full of expression that the attenuated and rather pale coloration of the picture as such counts for little in the scale against its veracity and spirit.—Mr. Frith has depicted more brightly and crisply such small domestic incidents as *Five o'Clock Tea, 1893* (209), but he has sometimes been more unfortunate.—The subject of Mr. Marks's small picture of *An Odd Volume* (211) is extremely trite and uninteresting, and the picture is rather flat and hard; still the colour is acceptable, and the bibliophile's face is appropriate.—*Returning Fisherman's Surprise* (213) is the awkward title of Mr. F. Fagerlin's careful and well-studied picture of a young fisherman looking at an unexpected baby in a cradle. The subject is not clear, but the effect is good, and the drawing of the figures is creditable.

From the purely artistic point of view, no picture in this gallery approaches the refined and exceptionally accomplished *Amour Piqué* (210) of M. W. A. Bouguereau. His charming boy Cupid is the type of piquant *espièglerie*; his flesh is exquisitely modelled and perfectly drawn. This is, in short, an instance of what art can achieve in representing the morbidez of youthful life. The playfulness of the design is quite delightful in an exhibition where, if anything is playful, it seems to be so of set purpose, and without the least spontaneity. As a specimen of academic technique combined with vivacity and grace, there is nothing left to be desired in this fine work of the distinguished Frenchman. If the carnations had been a little fuller of colour, more rosy and substantial, 'Amour Piqué' would have captivated every one.—In some respects the life-size and richly coloured portrait of a courtesan, splendidly attired, and luring an admirer to his destruction, which the Hon. John Collier has aptly named *A Decoy* (165), is an exceptionally clever and successful piece of melodrama and *chic*, thoroughly antagonistic to the fine and high art of M. Bouguereau. The rose thrown down and the leer of the woman who sweeps past the bravo lying in wait are capital instances of the former of these qualities, while the latter is well illustrated by the painting of her back, bare nearly to the waist, and the gold and red of her brocaded train. The life-size portrait of *Prof. Burdon Sanderson* (462) is by much the best of Mr. Collier's efforts in that line, although it lacks solidity. Certainly it is much better than the portrait of *Dr. H. A. Morgan* (877), which, in turn, surpasses the average of the artist's contributions.

Mr. F. Dicksee is far from fortunate in the selection of his subjects. Had he been wise he would have avoided a theme like that of *The Magic Crystal* (218). A theme upon which Rossetti, although he wrote 'Rose Mary,' did not venture, is not for Mr. Dicksee, whose attempt reminds us of Mr. H. Quilter's fate in the Dudley Gallery of this year, when he simultaneously bracketed himself with Rossetti and Browning. Such errors are the worse because Mr. Dicksee, unlike Mr. Quilter, has painted some agreeable pictures, and, if not good at self-judgment, is really a man of skill who was trained in the school of Sir Frederic Leighton. His life-size damsel in gorgeous array is seated upon a sumptuous couch, the whole being so magnificent that the pathos of the incident is destroyed, while attention is drawn from the romance of an inquiry into the future by means of an oracular sphere. She does not look as if she saw anything in the crystal or even tried to do so, but only cared to look as if she was looking. The artifice is more transparent than the sphere itself and an offence to art. There is great want of research and study, but much of the affectation of both, in the draperies of this large painting.—Mr. Swan contributes No. 222, *Orpheus* performing on the lyre, to the wonder and delight of the lions, leopards, and tigers whom the newly elected Associate paints with much originality and knowledge in a naturalistic manner, which seems quite out of keeping with the classic legend. The wild gestures of Orpheus (he is hardly adolescent) may be right, although they are a novelty, but he ought surely, according to the very conditions of the incident and subject, to possess the antique beauty, whereas he has only the beauty of a lithe and vigorous gipsy lad. In this respect he is out of harmony with the realistic animals. Although rather roughly painted throughout, the animals are first rate, and the coloration of the picture is of a high sort.

"For he had great possessions" (259) is Mr. Watts's masterpiece of the year. In the life-size, nearly full-length figure of a tall and stately man, handsomely attired, and standing near a window, out of which he may be supposed to be looking (we see only his shoulder and back), we evidently have the rich man of the Scriptures, overburdened by knowledge of his culpability in having anything to spare, and possibly uneasy because of the loveliness of those robes of price in tawny-pearly white, grey, and green, which give so great a charm to this study of colour in drapery. A noble sense of style inspires this picture. The painter's portrait of Sir A. Clark (251) is very fine indeed, full of thought; the reserved power of expression makes it a rare example of that art which knows where to stop. As was truly said of Woolner's portrait sculptures, it is a privilege to be painted in so fine a manner as this. No. 251 is much better than *J. Passmore Edwards, Esq.* (221), the expression of which is rather weak, while the forms are slightly empty, that is, empty for a portrait by Mr. Watts.—*Le Roi s'amuse* (306), Henry III. of France and his puppies in a basket slung about his neck, will not raise the reputation of Mr. Yeames's art. The much-rouged monarch dressed in sky blue, seated upon a very yellow sofa, does not promise much as a subject for art; but surely this could be no reason for covering a large canvas with tawdry colours and handling them in an unsympathetic, unrefined manner. The work is painty to excess as well as rather crude, and hardly more than three parts finished. A much better picture by the same Academician is the unpretending portrait of *Surgeon-Lieut.-Col. R. M. Craig* (168), which piece of prose is conspicuous in Gallery III., without adding much to its attractions.—A much better piece of historic anecdote is Miss J. Macgregor's *Arrested* (311), the single passionate figure of Fedora Alexandrovna surprised in her boudoir at midnight and made a prisoner;

she stands at a writing-table with both hands clasped together, and her set features working spasmodically, and shown very skilfully by the light of a lamp placed below them. The design and effect are so good that it is a pity the flesh is so exceedingly hot, and the shadows are too brown. Still this is incomparably the best of the lady's productions, no other of which has evinced anything like the *verve* and skill it possesses.—*August Blue* (307), a picture of boys bathing from a boat in a brilliant sunlit summer sea, which in most respects contrasts with its neighbour No. 311, is by Mr. H. S. Tuke, and, as much to the surprise of the painter as of the public, has been bought with the Chantry Fund by the Council of the Academy. Mr. Tuke has painted his nudités with a light hand, but thinly, drawn them with tolerable correctness, but with no unusual spirit, and thus given us a whole which, as a large ad *captandum* sketch, would pass without challenge, but is hardly such a work as Chantry would have spent his money upon. It is true that money has secured some less meritorious pictures than 'August Blue,' which aims at what Frederick Walker triumphed in, the representation of rosy flesh in bright sunlight as opposed to sunlit blue water. Walker, however, made his boys solid, which cannot be said of Mr. Tuke's, and he affected a sort of impasto in their carnations which Mr. Tuke has yet to attain.

Mr. Boughton's *Ordeal of Purity* (318) shows that he has attained to a rough and opaque impasto in flesh painting which, in a way, although it is not by any means of the best sort, is welcome. One of those damsels who frequently sit to Mr. Boughton, in order apparently to save him the trouble of devising what may be called a design, is walking in a snowy landscape, while some less interesting characters lurk near her and amongst some trees. Not pretending to understand the subject of this picture, and not finding anything new in it or praiseworthy in its technique and details, we need only express our regret that the colour is so dirty, and add that we are tired of the cheap pathos and flimsy sentimentality it appears to aim at.—Mr. Herkomer's best picture is not that large canvas, No. 340, which, ironically we suppose, is called "*All beautiful in naked purity*," because it represents a life-size, whole-length nude female model standing in artificial sunlight in a landscape, of which no part is solidly painted except the very clever rosebush on our right. If the model is what Mr. Herkomer calls pure, it would not do to ask what is his ideal of impurity. The landscape here is like painted glass, and the flesh of the woman, cleverly and effectively as it has been treated, is not much less transparent: it is in need of modelling, impasto of some sort, research, solid study, and sound execution. Her flesh lacks the richer roses of Titianesque under-painting and the silvery greys of nature's light reflected from the smooth, if not polished skin of a woman. Life-size nudités are often painted for the Salons, and much better than Mr. Herkomer (who, by the way, professes to teach painting in the grand manner) has attempted; it is a pity, therefore, that, if he must defy the British matron, the Professor has not cared to justify himself by depicting what is really "*All beautiful in naked purity*." On the other hand, we are bound to say that the figure, if not the semi-diaphanous landscape, does illustrate the artist's intention of painting with an adequate sense of style; but, even thus, he really ought to have drawn his model's legs better, and remedied the proportions of her feet. Mrs. Grundy would not have minded this.—*The Sea Maiden* (370) of Mr. H. J. Draper is a capital subject for a painter of nudités in sunlight contrasting with sea-colours, as in Mr. Tuke's picture. A party of fishermen, hauling their nets inboard, find they have caught, as the Catalogue has it, "a strange-haired woman with sad singing lips," whatever they may be; at any rate, a

decidedly heavy and plump damsel, who does not seem to mind being looked at by the reasonably astonished seafarers, who, having pulled her out of a sea of paint, will certainly show her about the country in a van. The maiden might well be more beautiful, while some of the charm of romance would have gone far to elevate the energetic but judicious prose of Mr. Draper, whose painting of the sea would bear greater lucidity, limpidity, and wealth of tints, to say nothing of sunlight and varied glow. It is, however, apart from all this, really a most refreshing thing to find, in a wilderness of impertinences and platitudes like the Academy, a new motive, new life, considerable vivacity, and commendable self-respect in the painting of the men's faces in 'The Sea Maiden,' varied and animated as they are, and a good deal that is worthy of praise in other parts of this picture.—Mr. H. G. Riviere almost challenged comparison with his father (which was not wise) when he set about the otherwise excellent and brilliant *Argonauts and the Sirens* (375). The golden skins of the rowers in the crowded galley glow in the sun, and, moved by the dulcet strains and nude charms of the sirens, they pull in disorderly fashion, while one of them is hardly restrained from plunging into the sea. On the poop their immortal chief, lyre in hand, stands erect in a well-expressed attitude, and chants aloud. The liveliness and appropriateness of the design furnish the best hopes of the future of the able young painter whose first exhibited work this is, while his comparative inexperience excuses the obvious disproportions (such as the smallness of the singer's head) of some of the figures. His feeling for light and colour evinces itself in every part of the clear, harmonious, and vivid picture, some portions of which, however, are slighter than is desirable.

NOTES FROM ATHENS.

AMONG the monuments in Greece which have suffered from the successive shocks of earthquake is the Parthenon, of which some pillars and epistylia have been somewhat severely shaken. The commission of engineers and architects appointed to inspect the ancient remains after the earthquake is of opinion that various parts of the venerable old temple must be strengthened by iron clamps. A definite resolution has not yet been adopted. Still more serious is the damage done to three well-known monuments of the Middle Ages: the Monastery of Skripou on the site of the ancient Orchomenus; that of Daphni, near Athens; and that of St. Luke, at Livadia. The injuries at the last named are principally centred on the structure, those of the Daphni Monastery in the mosaics. When the ancient church of this monastery was damaged, not very long ago, by an earthquake, the Greek Government determined to restore it, and Signor Novo, of Venice, has devoted a couple of years to it. After pulling down the old cupola and erecting a new one of the same dimensions he replaced upon it the old mosaics which had been taken to pieces, and he performed the same operation for the mosaics on the walls of the body of the church. The work was already half completed when the earthquakes began. The church, indeed, has suffered little, thanks to the fact that its walls had been secured last year by the insertion of triangular bands of iron; but the shattering of the cells which are built above the church shows that even the church itself would suffer seriously from a continuance of the shocks. So it has been determined to remove to the Central Museum at Athens such of the ancient mosaics as the Italian workmen have not yet replaced on the walls of the church. Even with regard to the mosaics already restored to their old positions, some further step will probably be taken, as the committee has expressed the opinion that, owing to its faulty construction, the church cannot,

in spite of the bands of iron, be kept intact for more than half a century. SP. LAMBROS.

THE SALONS.

THE two Salons are open, and as both of them have very enthusiastic and very maladroit friends, there is much discussion regarding the relative value of the one and the other; so the compromise which some good souls desire between the rival societies remains as far from realization as ever. In truth these quarrels are negligible. With a little additional fatigue those whom art interests more than artists can quite well go and examine on both sides of the river everything that has any significance and a measure of importance. I shall do as these sages do, and, without confining myself to a useless methodical and complete account, I shall endeavour to disentangle from the six or seven thousand works enrolled in the two catalogues—those of the Champ de Mars and the Champs Élysées—enough to show the way about among this truly alarming mass of sculptures and paintings.

As was to be expected, religious paintings abound this year. Never before have we seen so many figures walking to Emmaus or on the road to Damascus; the streets are crowded with good Samaritans, while at every turn one comes upon angels or upon pilgrims, and among them are some very queer pilgrims. But in all this crowd one work has, from the opening day, made its presence felt by its unusual accent of sincerity, decision, and authority. This is *La Vie de N.S. Jésus Christ*, which M. James Tissot exhibits at the Champ de Mars.

In 350 *aquarelles gouachées*—which by their dimensions recall the engravings of those *suites de la Passion* which the masters of the close of the fifteenth or the commencement of the sixteenth century multiplied in Germany on the eve of the Reformation, or better still those miniatures palpitating with life which Jehan Fouquet, for example, composed for the Book of Hours of Etienne Chevalier—M. James Tissot has undertaken to illustrate page after page, and almost, one may say, verse by verse, the narrative of the Gospels. He exhibits to-day only 260 fragments of this work, to which for several years past he has devoted his whole attention. The rest will be shown later on, but what we see now is enough to place the author in the first rank of those who have essayed the subject. In the centre of the double gallery reserved for his exhibition M. Tissot has placed a large canvas which seems to indicate the origin and the aim of the whole series, and he himself gives the signification of it in an explanatory notice. Two wretched beings, miserably clad, disfigured with all the wounds and marked with all the stains of life and poverty, are seated on a heap of debris amidst the ruins of a monument which recalls the courtyard of the Cour des Comptes. Some persons wish to see in this an allusion to the incidents and crimes of the Paris Commune. An instinctive complaint of weariness and an unconscious prayer have mounted to their lips, "Mon Dieu!" and Christ has come. He approaches them, Himself wounded and bleeding; He turns to them His brow crowned with thorns, His nail-pierced hands; He reveals to them the law of suffering which purifies and redeems; and the hearts of the two vagabonds are stirred by the consoling appeal of these "voix intérieures," as the picture is called.

The artist seems to have proposed to himself to bring before our eyes with the most intense reality possible, to translate with an appearance of incontestable truth, the history of Him who thus continues to answer to the plaints of the wretched. There is, in fact, a country in the world and an hour in history in which He lived on earth our human life, and other men spoke to Him, saw Him, and heard Him. This is what it was necessary to represent! Certainly, since Christianity has been

in existence, and Christian art has been born, the illustration of the sacred text has been essayed thousands upon thousands of times. To begin with, the primitive Church has in a manner codified the elements of Christian iconography. "Non est imaginum structura pictorum inventio, sed Ecclesie Catholice probata legislatio et traditio," said the Council of Nice. But the West at an early period rejected this rule, which weighed so heavily on Byzantine art. Individualism played its part in the interpretation of the religious drama. From the thirteenth century a bishop, Guillaume Durand, of Mende, expressly recognized the freedom by the artists of our cathedrals when he wrote, quoting Horace, in his 'Rationale Divinorum Officiorum': "Diversæ historiæ tam novi quam veteris Testamenti pro voluntate pictorum depinguntur:—

Nam pictoribus atque poetis
Quilibet audendi semper fuit æqua potestas."

And as art gradually emancipated itself from the cloister, and artists threw themselves more boldly into the task of conquering nature, the most bold and charming anachronisms were seen to multiply in religious painting. Benozzo Gozzoli, in the frescoes of the chapel of the palace of the Medici, mingled his contemporaries with the cortege of the three Magi; Ghirlandaio at Santa Maria Novella ventured to people with modern portraits the chamber of the Virgin; Jehan Fouquet invited to the betrothal of Joseph and Mary the good citizens of Tours and the gossips of Amboise.

Certainly this realism has its charm, and these free translations of the Gospels by painters smitten with a naïve desire for truth, confusing, without a thought of evil, the new reality with the old dream, eager to introduce into their works in all its rich variety the spectacle of the world which delighted their eyes and inspired their art, have remained more living and more persuasive than those of the classical masters, more impersonal, abstract, and synthetic; but are they permissible in a century proud, as ours is, of its historic erudition, and in which the imagination, aided by archaeological science, has become habituated to resuscitating the past? M. Tissot does not think so. The Gospels, he says, have preserved in their truth and beauty the whole historical and moral drama; let us go to the country itself which was the scene of it and seek the elements of an ethnographical truth which it is within our power to revive. Nature is always the same as when she saw the marvellous history accomplished. Consult her, interrogate her at close quarters, she will yield us a little of her secret, and aid us to find again the truthful and vivid image of the life of the Saviour. This is the true realism; and as the citizen of Nuremberg, before ordering of Adam Kraft the Calvary of the cemetery of St. John, twice undertook the voyage to the Holy Land in order to measure the exact distance from the house of Pilate to Golgotha, M. Tissot assumed the pilgrim's staff. He has taken sketches by the hundred at Jerusalem, the Mount of Olives, at the gate of Kedron, at Gethsemane, at Bethany, at Samaria; he has studied the landscape, and in the features of the living sought indications to help him to revive the dead, the scene and the spectators of the drama.

The necessity of representing and of displaying persons and things with the most characteristic precision has led M. Tissot to conceive some really extraordinary portraits: Zechariah and Elizabeth, St. Joseph, so astonishingly living in his humble *bonhomie*, confident and naïve—St. Peter and St. James, Herod and Pontius Pilate—become so familiar to us from their strong individuality of countenance that we cannot imagine them different. Of Christ Himself one cannot say so much. Before the Divine Figure the artist seems to have hesitated. The figure he has conceived does not impose itself upon us so inevitably;

but I should have to follow in chronological order the series of these 260 illustrations and distribute them in distinct cycles—the Infancy, the Preaching, the Parables, the Passion Week, &c.—to make the reader understand how the author, keeping his eyes constantly fixed upon nature and the Gospels, has, by the intensity of his sympathy, given fresh life to a subject so often treated, and has penetrated to the living sources of feeling.

Take, for example, the *Épreuve des Pré-tendants au Mariage de la Sainte-Vierge*. They are some twenty, arranged in double file, each holding his rod in hope of its sprouting. Each head is a portrait of such naturalism and truth as to take the place of biography. This suitor is at bottom a sceptic and almost a mocker; this other, broken and blanched by years, seems to nurse, nevertheless, a faint hope in his heart. All sorts of human feelings are expressed upon the row of countenances. This assembly of suitors has been represented a thousand times over, but more often after than before the miracle. Fra Angelico himself has painted the disillusion, and even the anger, of the rejected suitors, breaking their rods in their chagrin, and going so far as to strike Joseph with their fists. The version of M. Tissot, this waiting for the miracle, this gradation of countenances from humble and pious confidence to assumed indifference, deserves to be classed among the most human and the most living.

On quitting these rooms, with eye and heart full of these sincere representations, in which everything is set down decisively and strongly, in a style free from trickery, one is little inclined to be captivated by all the mystic, sentimental, and nebulous imagery of the many pictures more or less religious in their pretensions or tendency. If I except a very good *Christ at Gethsemane*, by M. Dagnan-Bouveret, and two works by M. F. von Uhde at the Champ de Mars, *The Pilgrims of Emmaus* and a *Flight into Egypt*, I can really dispense, without inconvenience to any one, with saying much of the religious pictures of the year.

ANDRÉ MICHEL.

SALES.

MESSRS. ROBINSON & FISHER sold on the 10th inst. the following pictures: A. Correggio Allegri, The Virgin seated, with the Infant Saviour and St. John, 105*l*. M. D'Alba, Translation of Our Lady of Loreto, with portraits of donors, 210*l*.

Messrs. Christie, Manson & Woods sold on the 11th inst. the following pictures: Zuccheri, Queen Elizabeth, 110*l*. Marieschi, Views in Venice, a pair, 110*l*. I. van Ostade, The Halt at the Hostelry, 215*l*.

The same auctioneers sold on the 16th inst. the following engravings: After Sir E. Landseer, by T. Landseer, The Stag at Bay, 31*l*.; The Monarch of the Glen, 58*l*.; The Children of the Mist, 40*l*.; The Deer Pass, 28*l*.; by S. Cousins, Bolton Abbey, 42*l*. After J. L. E. Meissonier, by J. Jacquet, "1806," remarque proof, 36*l*.; ditto, artist's proof, 26*l*.; by Bracquemond, La Rixe, 59*l*.

At an auction held in the Rue de Sèze on the 2nd inst., Guardi's Vue de Venise fetched 10,000 fr. Lépicier's La Femme du Braconnier, 9,500 fr. Daubigny's Le Bac, 30,600 fr. Fromentin's Le Simoun, 7,700 fr., and his Arabes à la Fontaine, 10,500 fr. Isabey's Cérémonie religieuse, 9,700 fr. T. Rousseau's Dessous de Bois, 48,500 fr. Zeim's Le grand Canal de Venise, 15,600 fr.

FINE-ART Gossip.

THE fifth season's excavations on the site of the Roman town at Silchester were resumed on April 30th, and have already brought to light several important buildings. Operations this summer are being confined to three *insule*

between the forum and the west gate, which are traversed by the modern highway crossing the site.

On and after Monday next the Fine-Art Society will exhibit two new pictures, being "Peace, be still!" by Mr. D. A. Wehrschmidt, and 'Passing to Eternity,' by Mr. A. E. Emslie. The private view of these works is appointed for to-day (Saturday).

On the 21st ult. we stated that the sale of the contents of the studios and house of Mr. F. Madox-Brown, No. 1, St. Edmund's Terrace, Regent's Park, was appointed for the 30th and 31st inst. Since then the executor has decided that the days of the sale shall be the 29th, 30th, and 31st inst.

A GOOD deal of surprise has been excited by the sale of Mr. Sperling's manuscript on the monumental heraldry of the English counties, which cost him years of labour, for 18l. His pictures fetched trifling prices.

"CLIMBING AND EXPLORATION IN THE KARAKORAM-HIMALAYAS" are illustrated in an exhibition of pictures by Mr. A. D. McCormick at Clifford's Inn Hall, 187, Fleet Street, which will be open from the 21st to the 26th inst. The private view is appointed for to-day (Saturday). 'Royal Ascot,' a picture by Mr. J. V. Gibson, painted for Col. North, will be on view at Mr. McLean's gallery in the Haymarket on and after Monday next.

A LECTURE ON 'Recent Discoveries at Koptos' will be delivered by Prof. Flinders Petrie at University College, Gower Street, on Saturday week.

WE have to record the death of Mr. F. R. Wilson, architect, of Alnwick, formerly President of the Northern Architectural Association, Newcastle. Besides numerous archaeological papers written for various North-Country antiquarian societies, Mr. Wilson was the author of 'A Survey of the Churches in the Archdeaconry of Lindisfarne,' and other works. Some years ago he was a constant contributor to the *Builder*. Latterly illness had confined him almost entirely to his house, Alnwick, and there he died on Sunday, May 6th, in his sixty-seventh year.

FROM the 20th till the 28th inst. an exhibition will remain open in the Ecole des Beaux-Arts, Paris, of the models, sketches, and drawings of Carpeaux.

It is characteristic of the present state of art knowledge and archaeological taste in France that it is being seriously debated whether the Romanesque tower of the Abbaye du Mont Saint Michel, now in a dangerous state of decay, shall be reconstructed according to the original or the Gothic type. The question is a nice one, of course, but in England, we presume, there would be one answer.

THE death of the French painter M. Charles Jacque is announced to have occurred on the 7th inst. Born in 1813, he was one of the survivors of a set of able artists. Beginning as an engraver, Jacque became, as a matter of course, a good draughtsman, because during his pupilage no one would be considered an artist at all unless he could draw with moderate skill; as an engraver he published a monograph on fowls, and appeared as an etcher at several successive Salons. As a painter Jacque won a Third-Class Medal at the Salon of 1861, a *rappel* in 1863, a medal in 1864, the Legion of Honour in 1867, and a Gold Medal at the Exposition Universelle, 1889. As an engraver his distinctions were of the Third Class in 1851, a *rappel* in 1861 and 1863, a second medal of the Third Class in 1867, and a Grand Prix in 1889. Many of his plates obtained a certain popularity in this country.—Mlle. Jenny Gerbaud, the miniaturist, is also dead.

AT Epidaurus the stadium is now being excavated, and the first trenchings have brought to light several rows of marble seats in perfect preservation and resembling those of the cele-

brated theatre in the same place. It would seem that beneath the enormous mass of superincumbent earth and rubbish, the accumulation of many centuries, a considerable portion of the original structure has been preserved, and there are great hopes of discovering the *aphesis*, the *terma*, and the *stela* that marked the starting-point, as also the *meta* and the direction followed by the racers.

At Argos the excavations of the American School have laid bare a large marble building which is believed to be the Gymnasium, as also many tombs of the Mycenaean age.

It is reported from Turkey that in the excavations at Telloo, in the province of Bassorah, ninety-six tablets in good condition and an inscribed marble have been found. The only description is that the tablets are of terra-cotta. The excavations, which were begun in March, are being continued.

THE *Academy Notes* for 1894 (Chatto & Windus) is the twentieth member of a sequence of which the value for future use as a book of reference to the contents of the galleries at Burlington House can hardly be over-estimated. As a sort of key to the *Academy* of this year it is extremely handy and pleasing, while as a reminder of things good and bad it is not less edifying than amusing. The numerous illustrations are neither better nor worse than in former parts, except as to the earlier ones, which had not the advantages of modern improvements in process printing and photography. It is understood that, for example, the difference between the scratchy outlines of Mr. Boughton's 'Ordeal of Purity' and the soft and full-toned reproduction of Mr. Watts's 'Rich Man' (No. 259) is due to the draughtsmen, and not to the painters or the processes employed. It is a pity all the transcripts are not so good as the latter. The plans of the galleries, showing the positions of some of the principal works, are of considerable value, but it is to be regretted the choice of what are "principal works" has not been made according to a higher standard.

AMONG pictures recently finished by artists of note we may mention Mr. Haynes Williams's telling piece of *genre* called 'The Governess,' which depicts the garden of a mansion during a *fête* given in somebody's honour, or such an "at home" as brings "superior people" to visit the place. Not one of them takes notice of the "young person" who, dressed with fastidious modesty, stands in front, and would seem, to judge by the thimble, thread, and a child's cap that she holds, to be occupied with the needle rather than with society, here represented by various promenaders in the background. The damsel, who is of that plump and ripe sort Mr. Haynes Williams must know so many of, is pretty, neat, and ingenuously-looking, if not particularly beautiful nor intellectual. The effect of the light here is true and good, although the shadows, being those of open air, are rather black, yet not at all opaque. Another picture is Mr. Dendy Sadler's 'A Cure for Gout,' an old beau suffering the penalties of too much ease and port wine, while a comely dame sympathizes with his affliction, and observably flatters him. Apart from the capital painting of all the furniture and other details, the high finish and deft precision of the dresses and anything but beautiful faces, there is humour in every part of this picture.

MUSIC

THE WEEK.

ROYAL OPERA, COVENT GARDEN.—Production of Puccini's 'Manon Lescaut.' 'Faust'; 'Orfeo'; and 'Cavalleria Rusticana.'

SIR AUGUSTUS HARRIS pays singularly little heed to times or seasons in his operatic arrangements, and he not only commenced

the so-called "grand" opera season on Whit Monday, but opened with a work by a composer utterly unknown. Until Giacomo Puccini produced his 'Manon Lescaut' he was little better than a cipher even in his own country. We hear of one or two earlier works, but they certainly made no abiding impression, while on the other hand 'Manon Lescaut,' produced little more than a year ago, has already been performed nearly 350 times in Italy. There was some hardihood in choosing a subject that had been already treated by Auber and Massenet, and if Signor Puccini was his own librettist, as appears probable, no other name appearing on the title-page of the score, he can scarcely be complimented on this portion of his work. The book of Massenet's 'Manon' is fairly coherent, despite the inevitable omission of some important features of the Abbé Prévost's story. But in the present instance, as in Boito's 'Mefistofele,' we have merely a series of episodes with no connecting links. Without knowing the original, it would be impossible to understand why, after Manon agrees rapturously to fly with Des Grieux at the end of the first act, she is found installed in the house of a wealthy old admirer at the beginning of the second. The reasons for her arrest are also not clearly stated, nor the cause why she is wandering in a desert place with her lover in the last act of the opera. These are serious defects at the present time, when dramatic interest and cohesiveness are looked for in opera. They may not be fatal in Italy, where song, and song only, is needful in the lyric drama, but they are prejudicial elsewhere to the success of a composer. For the rest, the lines are not remarkable for grace or poetic imagery, but they teem with fervour and passion, and are, therefore, in keeping with the music, which before everything else is distinguished by Southern warmth and vivid colouring. Next to these qualities must be placed its truly remarkable eclecticism. Puccini has been influenced slightly by Wagner, whose system of representative themes he adopts, but more in recurrence than development. From the modern French school he has taken more, the score abounding in passages for strings in octaves and double octaves, the harmonies being gently sustained by wood wind and harp. But over all there is the intensity peculiar to Italy, and certainly as much force and dramatic energy as we find in the successful works of Mascagni and Leoncavallo. Without minutely analyzing the score, we may indicate the piquant *finale* of the cheerful first act, Manon's brief air "O mia dimora umile," the "Madrigale," the whole of the passionate love music towards the close of the second act, the singularly clever concerted piece in the third act, when the female exiles are named one by one, and the effective reminiscences of themes in the last, as showing that Signor Puccini has something to say, and knows how to say it. The orchestration and the vocal part-writing display the hand of a musician, and sufficient has now been said to indicate that Sir Augustus Harris was perfectly justified in selecting this typical example of the new Italian school to inaugurate his present opera season. Much may be said in

praise of the performance, although the principal artists are mainly new to London. The most successful was Signor Beduschi, who as Des Grieux displayed a light, but sympathetic and well-trained tenor voice and considerable dramatic capacity—at any rate, for parts of this calibre. Signorina Olga Olghina in the titular part was less impressive, her voice being rather thin, though not hard nor afflicted by tremolo. Words of commendation may be bestowed on Signor A. Pini-Corsi as Lescaut, and Signor Arimondi as Manon's rich paramour Geronte. The orchestra under Signor Seppilli was fairly equal to its work, and the chorus, consisting of more than 150 carefully selected voices, was probably the finest ever heard in Covent Garden.

Of the performances on Tuesday and Wednesday little need be said. On the former evening 'Faust' was given in French, with that charming, though perhaps not very powerful artist Mlle. Simonnet as Marguerite, M. Cossira in the titular part, M. Plançon as Mephistopheles, and Mlle. Pauline Joran as Siebel. The Valentine was a new-comer, M. Albers, who made a favourable impression, thanks mainly to a pleasing baritone voice. Gluck's 'Orfeo,' with the sisters Ravogli and Mlle. Bauermeister, and 'Cavalleria Rusticana,' with Madame Calvé, Signor de Lucia, and Signor Ancona in the leading parts, made up a somewhat over-lengthy entertainment on Wednesday.

Musical Gossip.

TAKING up our record of concerts, which were suspended on Whit Monday only, we may first speak of Mr. Charles Fry's recital at the Queen's Hall on Thursday last week. With the assistance of his intelligent and well-trained pupil Miss Olive Kennett selections from various plays were given with much effect, but the entertainment chiefly calls for notice in this place on account of the musical arrangements, which were excellent. A small unseen orchestra gave Dr. A. C. Mackenzie's accompaniments, arranged by Mr. Battison Haynes, to 'The Dream of Eugene Aram,' and a selection from 'Manfred,' the music, of course, being Schumann's.

SEVERAL performances of Gounod's 'Philémon et Baucis' and Leoncavallo's 'Pagliacci' were given in the concert-room of the Royal Academy of Music last week by pupils of the operatic class in connexion with the institution, under the conductorship of Mr. G. H. Betjemann. It would be invidious and even unjust to particularize concerning the youthful aspirants to honours on the lyric stage, as the casts were changed nightly, but it may be said that the rendering of both works was exceedingly creditable to all concerned, and may be regarded as the most successful achievement in respect of opera in Tenterden Street.

THE second pianoforte recital of Josef Hofmann on Saturday afternoon was even more successful than the first. Remarkably fine performances were given of Chopin's Sonata in B minor, smaller items by the same composer, and pieces by Handel, Mendelssohn, Liszt, and Rubinstein. There need be no further hesitation in pronouncing Hofmann one of the most able pianists of the time.

YET another juvenile prodigy, Miss Maud MacCarthy, was presented to notice at the Princes' Hall on Wednesday afternoon. Her instrument is the violin, and considering her tender age, the fluency she displayed in works

by Bach and De Beriot was certainly very remarkable. She must also possess an excellent musical ear, for her intonation was perfectly accurate, even in the most trying passages. Mrs. MacCarthy, a mezzo-soprano with a pleasing and well-trained voice, and Miss Isabel Hirschfeld, a capable pianist, took part in the concert.

At the Musical Exhibition in 1885 prominent attention was drawn to the performances of examples of the mediæval Flemish school by a small party of singers from Amsterdam. This à Cappella Choir, considerably augmented, has been giving a series of concerts during the past week at the St. Martin's Town Hall—pieces by Sweelinck, Josquin des Pres, Orlando di Lasso, and several other Netherlandish masters. The voice power, beauty of phrasing, and unity of expression in the efforts of these Dutch singers made the performances very enjoyable, and testified not only to their own capacity, but to the skill of their conductor, Mynheer Daniel de Lange.

An appeal has been issued at Hamburg for the erection of a monument in honour of Hans von Bülow. The appeal has been signed by a number of influential names, including those of Prof. Helmholtz, J. Joachim, A. Menzel, F. Spielhagen, K. Groth, P. Heyse, F. Lenbach, and J. Brahms.

PERFORMANCES NEXT WEEK.

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|--------|---|
| MON. | Musical Union, 3, St. James's Hall. |
| — | Miss Grainger Kerr's Concert, 3, Queen's Hall. |
| — | Mr. Edolph Loman's Pianoforte Recital, 3, Steinway Hall. |
| — | Concert in Aid of the Orphan Daughters of Musicians, 3.30, Princes' Hall. |
| — | Musical Artists' Society, 8, St. Martin's Town Hall. |
| — | Mr. Noel Johnson's Chamber Concert, 8, Queen's Hall. |
| — | Haydn Fanny Memorial Concert, 8, Queen's Hall. |
| — | Royal Opera, 'Manon Lescaut,' 8.30, Covent Garden. |
| TUE. | Mrs. Fritz Masch's Pianoforte Recital, 3, St. James's Hall. |
| — | Mr. Charles Phillips's Concert, 3, Steinway Hall. |
| — | Mr. Bonawitz's Invisible Musical Performance, 3, Queen's Hall. |
| — | Wagner in Memoriam Concert, 8, Queen's Hall. |
| — | Royal Opera, 'Philémon et Baucis' and 'Cavalleria Rusticana,' 8.30, Covent Garden. |
| — | Miss Kathleen Thomas's Violin Recital, 8.30, Queen's Hall. |
| — | Mr. Arnold Dolmetsch's Concert, 8.45, Dowland, West Dulwich. |
| WED. | M. Risler's Pianoforte Recital, 3, Princes' Hall. |
| — | Miss Mathilde Verne and Miss Barnes's Pianoforte and Violin Recital, 3, St. James's Hall. |
| — | Strolling Players' Concert in Aid of the Hospital for Women and Children, 8.30, Queen's Hall. |
| — | Royal Opera, Covent Garden. |
| THURS. | Mr. Sevedjian's Pianoforte Recital, 3, St. James's Hall. |
| — | Philharmonic Concert, 8, Queen's Hall. |
| — | Royal Opera, Covent Garden. |
| FRI. | Performances of 'Garden' by Students of the Guildhall School of Music, 2, Drury Lane Theatre. |
| — | Miss Cowen's Recital, 3, Steinway Hall. |
| — | Mrs. Ricardo's Charity Concert, 3, Princes' Hall. |
| — | Mr. Cecil Sharp's Wagner Lecture, 3, Hampstead Conservatoire. |
| — | Rev. E. H. Moberley's Concert, 8.30, St. James's Hall. |
| — | Crichton Club Concert, 8, St. Martin's Town Hall. |
| — | Royal Opera, Covent Garden. |
| SAT. | Madame Roger Mielon's Pianoforte Recital, 3, Princes' Hall. |
| — | Mr. Kake's Jubilee Concert, 3, Queen's Hall. |
| — | Concert for the Benefit of Mr. Eyre, 3, Crystal Palace. |
| — | M. Tivadar Nache's Concert, 3, St. James's Hall. |
| — | Mr. Frederick Frederiksen's Swedish Concert, 8, Queen's Hall. |
| — | Royal Opera, Covent Garden. |

DRAMA

THE WEEK.

PRINCESS'S THEATRE.—'Jean Mayeux,' a Mimo-drama in Three Acts. By Blanchard de la Bretèche.

ADÉLPHI.—Revival of 'The Two Orphans.'

OPÉRA COMIQUE.—'A Society Butterfly,' a Play in Four Acts. By Robert Buchanan and H. Murray.

In some respects the so-called mimo-drama at the Princess's Theatre is a novelty. In all respects it is a mistake. The sorrows, half real, half fantastic, of Pierrot, are suited to pantomimic presentation. They may be, and have been, rendered touching, but underneath all is that sense of unreality and unworldliness which is requisite to reconcile us to a story in dumb show. Quite otherwise is it when a commonplace story of suffering and crime is presented by mutes. One demands, Wherefore mutes? Why should not the familiar scenes be illustrated by the familiar words? It is merely grotesque when a festive or bacchanalian tune is played by the orchestra and a supposed singer sits opening his mouth as though the sounds proceeded from him. Upon the musical value of this we are not

prepared in this column to speak. This even we do not conjecture to be large. From the dramatic standpoint, the whole is a somewhat sorry jest. An actor may possibly learn from the gestures of a cripple who is supposed to perform prodigies of valour the value of these in expressing emotion or passion. Honestly, however, we hold that the most obvious and judicious lesson is what to avoid. When, which was not always or even often the case, the pantomime was comprehensible, it was generally wrong. It was, moreover, repeated almost *ad nauseam*. A man, a cripple, in love with a woman, sees her choose another, with whom she walks off the stage. He shows mortification and rage by crawling behind bushes to spy upon her, by rushing to the wings to shake his fist at her, and by gesticulating in the manner of all others which an actor should avoid. Let M. Vallot, by whom the central figure is played, try once the effect of accompanying his proceedings by any words except inarticulate or semi-articulate curses, and he will learn how exaggerated and untrue is what he does.

The play is hewn out of 'Les Deux Orphelines' of MM. Dennery and Cormon, the scenes taken being those which show the imprisonment of Louise in the garret of La Frochard. A disastrous third act is added. In this the cripple, who has on behalf of the woman he adores risen to heroism, conquering his fear of his huge, handsome bully of a brother, becomes a cowardly and vindictive assassin, slaying the girl he has previously saved, and then committing suicide. The result of these and similar alterations is that the piece has not a spark of pathos, and is in its main course wearisome. The only approach to a redeeming feature is the presentation of life in a *guinguette* with a dance of *gigolettes*. It may show how much the question of art has been studied that in this scene the hero gives an exhibition of conjuring.

At the time when this spectacle was dragging along, Oxfenford's version of the play of Dennery and Cormon was extorting at the Adelphi a full tribute of tears. Miss Marion Terry played beautifully and touchingly the character of Louise, in which, however, she has previously been seen. Mr. Cartwright was Pierre, and Miss Dolores Drummond, La Frochard; Mr. William Rignold resumed after twenty years his original character of Jacques.

The effects upon which the management of the Opéra Comique counted in producing 'A Society Butterfly' are said to have miscarried, and the play suffered from the mishap. It is, at least, certain that when in a tableau Mrs. Langtry appeared as Godiva, an impression was pretty generally current that she was personating Lady Macbeth. It seems clear that Messrs. Buchanan and Murray aimed at supplying an English equivalent for 'Froufrou.' They complicated matters, however, by introducing the theory, nowadays more talked about than accepted, that social and moral obligations are alike for both sexes. Whether under more favourable conditions the play would have succeeded remains doubtful. The stars, however, in the shape of the principal performers and the stage carpenters, fought against it. The play

began and ended at too late an hour, an all but unpardonable offence on a first night; and the fireworks, so to speak, did not go off. The audience, or a portion of it, we are told, went off instead, and the portion that remained howled hideously. Opinions upon play and acting cannot easily be passed under such conditions, and it seems scarcely probable that the piece will challenge a second judgment.

Dramatic Gossip.

The patronage of sport, in spite of the uncomfortable spectacles and hideous noises of our streets, is not sufficiently great to secure the success of the prize-fighting drama at Drury Lane, which was last week withdrawn. In their own interests managers will do well to learn that competition with the music-hall may be carried too far.

MR. CARR'S season at the Comedy will come to an end on the 15th of June, and the following day Mr. Willard, fresh from American triumphs, will appear in 'The Middleman.' Mr. Carr will reopen the house in the autumn, when his company will be strengthened by the accession of Mr. Fred Terry. A new play by Mr. Grundy is promised.

MISS LOIE FULLER since her return from the Folies-Bergères has appeared at the Strand, Terry's, and Trafalgar Square theatres, giving at each what in theatrical language is called a "turn." This is, of course, a fresh inroad upon the music-halls.

'CORISANDE' is the title of a drama by Mr. Henry Hoyt, which will shortly be given by Miss Olga Brandon at the Prince of Wales's. Mr. Henry Neville and Mr. Charles Glenney will take part in the performance.

MR. COMYNS CARR'S adaptation of 'Nerves' has been given during the week at the Parkhurst Theatre, at which also 'A Quarrel,' a one-act comedieta by Mr. Wotton, has been produced.

'THE MAN IN THE STREET' is the title of a one-act piece by Mr. Louis N. Parker, which now prefaces at the Avenue the performance of Mr. Shaw's whimsicality 'Arms and the Man.' The central character in this is well conceived and admirably rendered by Mr. Welch, and the play, though sombre, is fairly ingenious.

SIGNORA DUSE has reappeared as Cyprienne des Prunelles in the 'Divorçons' of MM. Sardou and de Najac. Her performance has all its former delicacy, refinement, and charm, and exercises its old influence over the audience. Anything more exquisite and inspired in comedy is not to be conceived. The personality of the actress and the perfection of the method are alike irresistible, and the performance, though it can scarcely be regarded as an interpretation of MM. Sardou and de Najac, is matchless in beauty.

EARLY in June Mr. Thursby will produce at a London theatre at an afternoon performance a four-act play of serious interest by Messrs. John Gray and André Raffalovich. The interpreters will, it is expected, include Miss Olga Brandon, Mrs. Theodore Wright, and Messrs. Abingdon, Julian Cross, and Thursby.

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